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Keeping the Peace: Playback Theatre with Adolescents

A DISSERTATION

Timothy J. Reagan

In partial fulfillment of the requirements
for the degree of
Doctor of Philosophy

LESLEY UNIVERSITY
May 16, 2015

This page will contain the signed Dissertation Approval Form

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ABSTRACT

The purpose of this research was to understand the experience of a Playback Theatre (Playback) program for adolescents addressing themes of bullying perpetration and victimization. The guiding question for the study was: What was the phenomenological experience for homeless youth participating in Keep the Peace Leadership Program, a Playback program at Manhattanville College in Purchase, NY? The sample consisted of 11 youth residing at the Coachman Family Center in White Plains, NY, 11 Manhattanville students, and four adults from Big Apple Playback Theatre in NY. Participants completed the forms of bullying scale (FBS) so the researcher could measure bullying climates of participants' lives and determine potential directions for stories about bullying. The researcher functioned as a participant observer, using multiple methods to record and collect data. After the final session, interviews were conducted with six youth and four Manhattanville students. Using a simplified version of Maustakas's (1994) method by Creswell (2013), inductive qualitative data analysis revealed 10 themes about bullying perpetration and victimization, which were in direct correlation to the FBS: teasing, secrets, friendships, fear, injury/harm, name-calling, intimidation, damage, being left out, and lies and rumors. The investigator's interpretations of the data were transformed and dramatized into the ethnodrama "Phoenix Rising." Although it was not clear if KPLP made students better equipped to deal with bullying situations or if the FBS functioned as a predictor of stories, the sharing and witnessing of others' memories using Playback deepened the connections participants had with each other, and empowered youth to honor and contribute to the wellness of the group. Data indicated that participants have the ability and desire to

pursue a restoration of peace and harmony using Playback. These findings support previous research and contribute to the field of expressive therapies by expanding opportunities that make social issues relevant to teenagers. This research also suggests Playback is a viable theatre alternative to inspiring social change. More research is needed to gain an understanding of Playback and the impact it has on adolescents.

CHAPTER 1

Introduction

The future of civil society in the world rests on the young. Adolescents represent, at any point in history, the generational cohort that must next be prepared to assume the quality of leadership of self, family, community, and society that will maintain and improve human life. (Lerner and Sternberg, p. 2004, p. 52)

Schools and extracurricular programs have struggled to address challenges teenagers face as they make the developmental shift from a dependency on adults and family to a greater emphasis on identifying with peer groups (Oetzel & Scherer, 2003). Programs are needed for youth to build constructive identities so that morality can develop and flourish (Youniss & Yates, 1999). One practical option for adolescents to develop moral and social consciousness is through theatre (Basourakos, 1999). Augusto Boal's Forum Theatre, for example, has demonstrated to be effective to engage students in creative projects that connect personal actions, relationships, and communication with others (Gourd & Gourd, 2011). Youth theatre educators and program leaders are in a unique position to broaden the landscape of their discipline by introducing lesser known modes of theatre to inspire social change (Saldaña, 2012). One such progressive theatre form is Playback Theatre (Playback).

Background and Context

Playback, founded in the 1970s by Jonathan Fox and Jo Salas, is a form of theatrical improvisation in which people tell personal events from their lives and then watch them enacted live in front of an audience (Salas, 2007). Playback is a theatre of immediacy that uses creativity to bring unheard voices together (Fox, 2007; Stanley, 2010). It is this kind of immediacy, which, according to Gardner (1999), can enhance

adolescent motivation and increase moral judgment. Typically, only adults have had access to training and performing Playback, and current research of adolescent engagement with Playback has relegated teens to the audience, not onstage as performers (Bornmann & Crossman, 2011; Curran, 2006; Dennis, 2004; Salas, 2005). Playback performed by adults has become a vehicle of change for teens to develop moral growth and identity (Curran, 2006; Salas, 2005). However, what kind of impact does Playback have on teenagers when they are the performers?

In 2013, Reagan conducted a pilot study to understand how participating in Playback impacted a group of six high school students. The study reported how six tenth grade students at Sidwell Friends School (SFS), a Quaker school in Washington, DC, responded to taking on the roles of recruiting, rehearsing, and performing Playback in their theatre troupe, Friendly Rewinders Playback Theatre (FRPT). Findings from the study suggested that adolescents are capable of taking personal stories from an audience and expressing them abstractly using Playback. Sidwell Friends School has learned that Playback can create a welcoming and inclusive environment for both teachers and students in the classroom; it has contributed to developing an environment where it is safe to discover, develop, express, and expand knowledge (Amabile & Pillemer, 2012). It takes practice to effectively implement the arts-integrated techniques of Playback, but they can be learned. The best way to learn is to attend a Playback performance to experience first-hand the involvement of performers and audiences in storytelling, story listening, and dramatizing personal stories. At these performances, watching students share moments or events from their own lives, hearing audience members share moments from theirs, and noting behaviors before, during, and after the sharing and performance

allows one to see, hear, and feel the impact of transforming inner feelings to outer actions.

Reagan (2013) presented Playback as a viable option to Saldaña's (2012) call for progressive theatre forms to inspire social change among students. Within the context of the culture at SFS, Reagan suggests that Playback is an appropriate fit for students to honor the Quaker philosophy "that of God in each person" (Sidwell Friends School, 2013a) and that adolescents are capable of taking personal stories from an audience and expressing them abstractly through performance. Because there is no current literature on adolescents performing Playback, the study recommended future research on Playback performed by teens.

The Playback Theatre Experience at Sidwell Friends School

Sidwell Friends School (SFS), is an independent Quaker school in Washington, D.C. The Quakers, also known as the Religious Society of Friends, have always embraced communities with kindness and respect since their founding in the 1650s by George Fox (Brinton 1994). Their motivation remains to recognize and nurture each person's unique gifts, or to *let your life speak* (Palmer 2000). Quakers were influential in the formation of the Underground Railroad, Abolitionist movement, and prison reform. They advanced women's rights and civil rights, and leveled the educational playing field through valuing individualism, autonomy, and integrity of youth. Quaker educator, Parker Palmer (2007), founder of the Center for Courage and Renewal in Seattle, Washington, and author of "The Courage to Teach" said that "each of us has an inner teacher that is an arbiter of truth, *and* each of us needs the give-and-take of community in order to hear that inner teacher speak" (p. 152). Quaker founder George Fox (1839) and

his wife Margaret Fell believed that the inner teacher, or inner spirit, was set free during the traditional silent gathering of Quaker meeting for worship; when an individual was inspired to offer a vocal message. In the 1970s, the power of the inner voice was made visible aesthetically, communally, and ritualistically when Jonathan Fox (1994) and his wife Jo Salas (2000; 2005) founded Playback, a form of theatrical improvisation in which people tell personal events from their lives and then watch an ensemble enact them live in front of an audience.

Sidwell Friends School (SFS), an educational community inspired by Quaker values and guided by the belief in “that of God in each person” (Sidwell Friends School, 2014) has made Playback an integral component of the school’s middle school drama curriculum. The school has adopted Basourakos’ (1999) suggestion that theatre can enhance adolescent moral behavior and development through the use of classroom and peer-to-peer training inherent to Playback. Playback is a form of theatre in which actors take personal stories and narratives from an audience and express them abstractly through performance. Training in Playback, according to the Centre for Playback Theatre (CPT; 2015), “demands skills in performance, social interaction and the practice of ritual,” (para. 1) which is typically reserved for adults (Bornmann & Crossman 2011; Curran 2006; Dennis 2004; Salas 2005). Comprehensive Playback training for adults has been available since 1993 at the Playback Centre in New York, and at several satellite programs throughout the world. In 2003, SFS began teaching Playback to seventh graders in a required course called “Quakerism and the Arts” (Reagan, 2013). Since then, more than 1,000 students have emerged into caring storytellers and story listeners through the Playback experience.

Through the values of Quakerism, the arts program at SFS reflects the school's conviction that all students have within them the light of creativity and can learn much of value from their own and others' creative work. The arts at SFS encourage students to discover, develop, and express their own creative impulses and talents and to celebrate the fundamental place of the arts in human life. They encourage students to delve into their imagination. The imagination is a universal human experience and essential for survival as creative and spiritual beings (Burke, 1999). It is a vehicle through which one can tap into the creative spirit and learning potential of students to promote the "discovery of meaning" (Eisner, 1981, p. 9), whether teaching social skills one-on-one with a young child on the autism spectrum, introducing safe and healthy boundaries among adolescents in a group setting, creating an original theatre piece for performance by a company of adult actors with or without disabilities, or conducting traditional classroom lectures and presentations. The application of imaginative, creative behavior within a comprehensive context encourages risk taking (Amabile & Pillemer 2012); promotes flexibility (Ellis & Griffin, 2000); fosters symbiotic connections between the self, others, and between topic, task, or objective (Amabile & Pillemer, 2012; Batey 2012; Beghetto, Palmon, & Ward, 2012; Fryer 2012; Spolin 2001; Sternberg, 2012); and shapes one's desire to develop a growth mindset (Dweck, 2006). To fully comprehend the complexities of life, students need encouragement to develop their imaginations (Jones 2006) through the fluid, spontaneous, and fun process of play (Ivcevic, 2009), both in- and outside the classroom. Because we "repeat in our play everything that has made a great impression in actual life" (Freud, 1961, p. 147), play offers unique access to the unconscious (Gitlin, Sandgrund, & Schaefer, 1991) and provides us with the ability

to: (a) build and strengthen entry points for learning; (b) create opportunities to approach old work in a new light; (c) serve as an inspiration to move beyond where others have gone; (d) defy the norm; (e) reconstruct and reinitiate knowledge; and (f) synthesize ideas with the intent of discovering new pursuits (Kaufman and Sternberg, 2012).

In 2013, Sidwell Friends School (SFS) had approximately 1,200 students enrolled in pre-kindergarten through grade 12. Drama at SFS Middle School (MS) has been a part of the fabric of the learning community for decades, with required courses for fifth, sixth, and seventh grades, and electives for eighth grade. After school fall and spring productions round out the theatre experience for seventh and eighth grade students, giving them the opportunity to devote more time to work on formal theatre productions, on- and off-stage. The drama program involves students as observers, organizers, creators, and evaluators. They explore drama as part of daily life, as a way to enhance communication and problem-solving skills, and as a means for expression and delight. Lessons range from roleplaying and playmaking exercises, to acting, directing, play writing, designing, critiquing and researching projects. In 2003, an overhaul of the Middle School schedule prompted a transformation of the drama program, which is when Playback first made an appearance at the school. Playback is visible on many levels at SFS with a required Playback basic skills class for all seventh graders; a performing troupe called “Vertical Voices Playback” for eighth graders; and the option of joining the student-led troupe “Friendly Rewinders Playback” in the Upper School for 9th through 12th graders.

Personal Stories as Motivators. In Playback Theatre, the stories emerge from silence. Instead of a text delivered by an expert, the text comes from the community. All are equal; listening is valued; and deep dialogue that comes from such an empathic

exchange is cherished (Jonathan Fox, personal communication, October 27, 2003).

Playback at SFS has emerged into a “constellation of beliefs that provides an opportunity for others to witness stories that foster understanding and empathy; to find meaning in the human experience when it is communicated in aesthetic form; to witness wisdom and beauty for others through personal stories; and to share personal stories as a counterforce to increasing isolation and alienation” (Salas, 2000, p. 290).

A Playback performance is centered on the personal feelings and experiences shared by audience members. A typical Playback performance in the SFS classroom begins when a conductor, the emcee, poses simple questions to warm-up the audience: (a) what’s been going on at school lately? (b) do you have any tests this week? or (c) who’d like to share their feelings about the tension going on in the world today? An ensemble of actors dramatizes what they hear using their minds, bodies, voices, and imaginations in prescribed short forms of improvisation called pairs, fluid sculptures, and tableaux, which are accompanied by live music. The conductor then invites someone to tell a longer story, called an enactment. An audience member steps up to the stage and is interviewed. The only rule is that the story told must be the personal experience of the storyteller, called the “teller” in Playback. The actors and musicians listen carefully as the conductor shapes the story and helps the teller cast actors. An enactment follows without planning or discussion. The goal is to reach into the story behind the story, serving the teller by adding insight and art to what has been shared.

Playback supports McGrath’s (2013) theory that social issues can be substantially reduced “when solutions come from students” (p. 20). The techniques not only have the capacity to “entertain, educate, transmit culture, instill values, and nourish the spirit”

(McCaslin, 2006, p. 242) while students create, perform, and respond to theatre; they also have the power, as personal memories are shared and valued, to make visible social and emotional connections among peers. Camping trips, sports teams, grades, tests, school dances, incidents at home, peculiar happenings on the commute to school, and even walks down the hall to the next class are just a few of the memories students are willing to disclose. Sometimes silly, other times poignant, storytelling and story listening captivate students. Empathic listening skills are effortlessly revealed, developed, refined, and strengthened as students take turns interviewing, listening, and replaying personal moments shared by their peers. Theatre and performing skills are also practiced.

Quakerism and the Arts. Playback at SFS is introduced to seventh grade students in a 12-week course called “Quakerism and the Arts.” Two sections meet each trimester for three 40-minute and one 70-minute classes per week, with 15-17 students per section, an average of 100 students each year. The purpose of the class is to provide an opportunity for students to reflect on their own ethical and spiritual beliefs or “*unbeliefs*” while learning about some of the guiding testimonies and practices of the Society of Friends. Personal stories are the theme, and Playback Theatre is the principal method taught and used for reflecting on individual stories. Students engage in performances and criticism of Playback from the perspectives of the roles of (a) teller, (b) conductor, (c) actor, (d) musician, and (e) in the case of this class, researcher.

Playback and Quakerism have related origins. They are inherently egalitarian, spontaneous and non-text based, and grounded in simplicity. They place value on the individual and community. The first eight lessons in Quakerism and the Arts alternate between didactic discussions on Quaker faith and practices with experiential team

building exercises, ranging from the techniques of Spolin (2001) and Boal (2002) to Landy (1993) and Johnstone (1981). Successive classes are devoted to introducing, demonstrating, and practicing Playback short and long forms, including pairs, fluid sculptures, tableaux, and enactments.

Early in the journey, students write original queries, which are special questions used for reflection by the class. These questions have no quick and obvious yes or no answers. They are developed by small groups of students to share with the entire Middle School in the daily bulletin and in a weekly newsletter sent home to parents. The queries are deep and meaningful explorations of current issues and are used to engage students in sharing their own personal thoughts, memories, or feelings (see Table 1).

Table 1

Student-Generated Queries Created in Quakerism and the Arts

-
1. How can I fit in while being myself?
 2. Should I speak my opinion if it offends others?
 3. When is it necessary to reveal a secret?
 4. How can we share information with others without hurting them?
 5. Is it worth lying to keep a friend?
 6. How does popularity affect friendship?
 7. How can I be grateful for what I have if others around me have more?
 8. Is a lie okay if it has good intentions?
 9. How do I know when enough is enough?
 10. If you could go back in time and change one thing that I have done, what would I change?
 11. How can I be peaceful in my home?
 12. Justice or forgiveness?
 13. How can I listen to others and respect their ideas, even if we do not agree?
 14. How can I help end fights without getting involved in the actual fighting?
 15. How can I reach out to isolated people?
 16. Does what I do define who I am?
 17. How can we prevent conflict if we don't know it's coming?
 18. How can we respect other people's beliefs if we don't understand them?
 19. Is simplicity always better?
 20. How can I contribute to my community when I'm still a child?
-

The seventh graders in Quakerism and the Arts also participate in a survey that is completed at home with a family member. The survey gives students the opportunity to discuss and reflect on family backgrounds and daily life as they relate to matters of belief and/or unbelief. The full range of experiences and families that exist within the SFS community are honored in the survey, and include some of the following questions:

- (a) What are your family's current practices and perspectives on belief and/or unbelief?
 - (b) If you are members of a religious organization, do you attend some sort of regular services?
 - (c) What do you know about the history of belief and/or unbelief in your family?
- Students share their survey results during class in small group discussions, and then in Playback short forms with the whole class. These personal stories have evolved into effective motivators for learning.

Let Your Life Speak: Playback as Meaning Maker. In the middle of each trimester, a transition is made from sharing personal moments to historical events and stories with students assigned to small groups of four to five to conduct a research project called "Let Your Life Speak." Students meet in these groups to research a social movement of American history, such as Abolition, the Civil War, 20th century humanitarian efforts, and Civil Rights, and how the movement pertains to the Quaker testimonies of simplicity, peace, integrity, community, equality, and stewardship. Using Playback, each group is charged with teaching the rest of the class about their social movement and the role of Quakers. Students provide an overview of key events, share digital versions of images discovered, and present narratives. The groups present their research in the form of historically based stories on characters (fictitious or real), which are then replayed by their classmates. To accomplish this goal, students rotate on a two-

class schedule to visit with: (a) the school archivist to view primary sources and the SFS Quaker rare book collection, which features documents and artifacts that pertain to their social movement; (b) the librarian to learn online research skills; (c) the school principal to discuss Quaker testimonies and values; and (d) the course instructor to refine their Playback performing techniques. Students are guided by a series of questions to focus their research (see Table 2).

Table 2

Guiding Research Questions for Let Your Life Speak Project

-
1. What happened in this person's childhood or teen years that gave her/him a sense of purpose?
 2. How did the person in your story live with integrity, or let his/her life speak?
 3. Which pivotal moments would help others in the class to best understand the significance of the social movement?
 4. Which testimonies were of greatest importance to this person? Why? How was this reflected in the person's life?
 5. What images/letters/journal entries etc. would help others in the class to understand the times in which the person in your story lived?
-

Note: These questions help students formulate the narratives they share using Playback.

Taking on the role of the teller, each student shares an important memory, event, or story while members of their group take on the Playback roles of conductor and musicians.

Actors are recruited from the rest of the class to replay the narrative, which means they are not be familiar with the story, so they have to listen closely. Students in research groups rotate between the roles of conductor, teller, and musician, playing each role at least once during their presentation. Historical fiction memories, moments, events, and stories have been told from the perspectives of such individuals as: (a) abolitionist

Lucretia Mott; (b) father of the Underground Railroad Levi Coffin; (c) women's suffragist Alice Paul; and (d) civil rights activist Bayard Rustin. Students assess their peers on content, effectiveness of Playback techniques, and receptiveness to listening, shaping, and responding to the narratives.

Playback in Quakerism and the Arts develops a sense of community and understanding among students. When personal memories are shared, barriers are removed, commonalities revealed, and empathic responses are made visible for all to witness. The interdisciplinary nature of Playback provides youth with the opportunity to put themselves in someone else's shoes. They enjoy telling stories. It allows them to be active and engaged in their learning, and provides them with ownership of a topic, subject, feelings, and, most importantly, stories.

Playing it Forward with Youth Playback Performing Companies. In 2007, the emergence of Vertical Voices Playback, an eighth grade performing troupe at SFS, was in response to students' desire to listen to and replay stories outside of the classroom. At the start of each school year, eighth graders volunteer to participate in the troupe, which generally consists of 20-25 performers. Vertical Voices Playback, now in its 9th year, performs for other school venues and the public, including SFS Lower School; Grandparents' Day; the closing eighth grade meeting for worship; area-wide diversity conferences; annually at the Milton Hershey School in Pennsylvania; thespian festivals and diversity conferences, and in two separate culture and service tours to Yaoundé, Cameroon and Rome, Italy. The troupe raises funds performing for pay-what-you-can-night public performances, and with a buy-a-cupcake and get-a-free fluid sculpture (a popular Playback Theatre form) for one dollar at the school arts festival. Themes for

performances have ranged from celebrating diversity, safe schools, inclusion, stereotypes, and kindness.

In 2012, another group, an Upper School Playback troupe called Friendly Rewinders was founded in response to Upper School students' desires to tackle more challenging stories with other populations. The troupe has performed at area schools; for the launching of the book *"I lay my stitches Down: Poems of American slavery,"* by Cynthia Grady (2011); and at the 2012 Playback North America Festival "Making Life Visible: Playback Theatre on the North American Stage."

The Friendly Rewinders troupe performs at the start of each school year for SFS seventh grade orientation. They do this to build collegiality and unity with the seventh graders and to give them glimpse of what they will learn in the coming year in Quakerism and the Arts. It also builds a spirit of familiarity and trust among students between the Middle and Upper Schools, as the older students willingly accept and reflect back moments and stories shared by the new seventh grade cohort. Friendly Rewinders also train incoming members of the Vertical Voices company in an all-day retreat at the school. This peer-to-peer contact is extremely important to the sustainability of the program. Upper School students coach and give advice and suggestions on Playback techniques, as well as introduce their dual conducting model. The Playback roles and forms chart (see Appendix A) was created by two company members of Friendly Rewinders for the 2013 Vertical Voices training retreat, and continues to be used in both classroom and peer-to-peer Playback training at the school.

Statement of the Problem

Educators and community organizers may want to follow suit with Sidwell Friends School (SFS) in Washington, DC, by considering providing options for adolescents to build constructive identities for morality to develop and flourish (Youniss & Yates, 1999). As SFS has demonstrated, one alternative to do this is through the storytelling and story listening afforded by Playback Theatre (Playback). The longing to share a story is a symptom of that small voice within (Anzaldúa, 1999; Fox, 1839; Lacey, 1998). This voice deserves attention as it “influences decision-making and leads to the truths we seek” (Lacey, 1998, p. 19). Weissbourd (2012) suggested that schools strengthen these relationships by providing well-structured and meaningful opportunities that bolster student morality (p. 7). Exposing adolescents to Playback provides opportunities for students to develop closer relationships as they see their common humanity emerge.

Adolescents, who typically spend a great deal of time being concerned about outward appearances, learn through Playback to look inward; to access, share, and listen to personal stories. Playback provides a significant experience for adolescents to make personal connections between creative expression and the healing power of the arts (Nobel & Stuckey 2010). Since adults use Playback as a model to contribute to positive adolescent emotional, social, and even physiological experiences (Dawes & Larson 2010), then it can be assumed that students can be motivated to learn more and develop healthier relationships. Playback at SFS gives youth the opportunity to participate in decision-making opportunities relevant to their lives. It fosters deeper bonding in the community, and strengthens core values of respect, listening, and tolerance (McHenry,

2000) as students progress towards a constructive sense of self (Burrow, Hill, O'Dell, Thornton, 2010). Playback is a "theatre of listening" (Dennis, 2004, p. 21) that strengthens social and emotional connections. Because shared bonds among adolescents are very important in interpersonal relations (Giordano, 2003), Playback with adolescents negates the notion that teenagers are "hard-hearted" (Sercombe, 2010, p. 42), but are, rather, caring storytellers and story listeners emerging into tomorrow's decision makers and leaders. Teachers and those on the perimeter of a culture have the responsibility for establishing opportunities of accomplishment for teenagers (Mansur, 2010; 2011).

Playback techniques are not therapy, but, just like theatre, they can be therapeutic. There has been a call to action for the nation's teachers to take on the responsibility of social issues in schools (Omasta, 2012). Saldaña (2012) recommended that teachers inspect less traditional modes of teaching in order for education to grow, thrive, and become more sustainable and socially responsible. Playback Theatre is one of those less traditional modes well worth pursuing with youth. This research offers a glimpse into the world of adolescents and their experiences with Playback. It will provide insight into what motivates teens toward empowerment as they learn about the transformative nature of storytelling and story listening while adopting a relational worldview that fosters cultural and emotional pride.

Statement of Purpose and Research Questions

The purpose of this study was to examine how Playback may be uniquely suited to provide youth with the opportunity to participate in decision-making opportunities relevant to their lives, foster deeper bonding in the community, and strengthen core values of respect, listening, and acceptance. The research corroborated Gourd and Gourd's (2011) proposition that adolescents need to engage in creative projects that

connect personal stories, relationships, and communication with others. Consistent with pilot research conducted in this area, this investigation presented Playback as a viable progressive theatre form that can inspire social change, called for by Saldaña (2012). The study strengthens the appeal for social and emotional learning programs to become standard educational practice in youth programs and schools (Durlak, Dymnicki, Taylor, Weissberg, and Schellinger's, 2011). More specifically, the problem-solving methods generated from training in and performing Playback was found to not only “entertain, educate, transmit culture, instill values, and nourish the spirit” (McCaslin, 2006, p. 242), but also supports the idea that social issues, including bullying can be substantially reduced “when solutions come from students” (McGrath, 2013, p. 20).

In particular, the intention of this study is to better understand the impact of a Playback leadership program about personal experiences with bullying with a group of adolescents living in a shelter for the homeless in White Plains, NY, conducted at Manhattanville College in Purchase, NY. Although Hudson River Playback Theatre of the mid-Hudson valley region in NY has already established a track record of adults performing real-life, emotionally resonant experiences of students confronting issues of bullying at their schools (Salas, 2005), this research demonstrates how Playback teaches young people the skills they need to address interpersonal relations, moral development, and empathic listening skills through storytelling and story listening themselves. The question for this study was “What is the phenomenological experience for adolescents participating in KPLP at Manhattanville College?” Secondary questions included: What motivated the teens to participate in KPLP? What were the challenges and triumphs of engaging in this endeavor? How does participating in Playback affect student views on

bullying? What discoveries have students made that can eliminate bullying in their communities?

Researcher's Identity and Assumptions

The researcher teaches drama and Playback at Sidwell Friends School in Washington, DC, is a graduate of the Playback Theatre School in NY, accredited Playback trainer, and has studied with Playback co-founders Jonathan Fox and Jo Salas. A registered drama therapist and theatre educator, he has been teaching and directing Playback with youth since 2003. In 2013, the investigator conducted a phenomenological pilot study that described the impact of Playback on high school students at Sidwell Friends School in Washington, DC. To prevent this research from being a narrative of his own opinions, the researcher recorded detailed field notes to account for his subjective experience. The researcher practiced constant reflection and analysis of his personal biases, opinions, beliefs, and values of Playback to ensure that data was collected and analyzed without manipulation, and presented in such a way that the voices of participants have integrity.

Significance of the Study

Playback is a form of theatre in which actors solicit stories and narratives from the audience and express them abstractly through performance. Traditionally, only adults have had access to training and performing Playback Theatre, while adolescents have been relegated to the audience; not onstage as performers (Bornmann & Crossman, 2011; Curran, 2006; Dennis, 2004; Salas, 2005). This research does not make any claims on how Playback should be taught, but it does provide an opening into the world of teenagers as they make connections through perspective taking using emotional

intelligence and empathic listening. And, because literature on Playback with youth is limited, this study has the potential to become part of the movement to inspire social change through an alternative form of theatre. Perhaps it will serve as inspiration for theatre educators and community youth organizers to implement their own Playback programs.

Definitions of Key Terminology

- **Bullying.** Bullying is “an act of repeated physical or emotional victimization of a person by another person or a group” (Hirsch, Lowen, & Santorelli, 2012, p. 5). Bullies often look to “protect or increase their status within a group” (p. 6). Bullying has been described as an immoral action because it humiliates and oppresses innocent victims (Gini, Pozzoli, & Hauser, 2011). Victims of bullying are at increased risk for emotional disorders in adulthood (Mitka, 2012).
- **Leadership.** A leader is “open and inclusive, embracing of others, tolerant, generous and deserving of the support” (Mansur, 2011, p. 24). Leadership is “a process whereby an individual influences a group of individuals to achieve a common goal” (Northouse, 2007, p3). Leaders have the power to engage supporters with the realities of the world, and to offer “genuine affirmation by seeing more in them than they see in themselves” (Powell, 2001, pp.13-14). Youth “respect and establish rapport with leaders who simultaneously maintain balance between qualities of an educator with friendship-like qualities” (Mendes, 2003, p. 55).
- **Moral Behavior.** Moral behavior is the act of understanding between what is right and what is wrong; a “self-regulatory mechanism that sets parameters for

individual behavior and motivates specific moral actions” (Ceranic & Reynolds, 2007, p. 1611). Educators need to provide valuable opportunities that model moral behavior and emphasize patient, thoughtful inquiry, civil dialogue, and give permission for adolescents to participate in decision making opportunities relevant to their lives (McHenry, 2013). Youth activism contributes to moral orientation to society, sense of responsibility, and relationship to others (Youniss & Yates, 1999).

Summary

Theatre education reform calls for students to create, perform, respond, and connect artistic experiences with personal meaning. Playback is in the position to provide students with these opportunities through deep engagement with replaying personal stories. Storytelling and story listening have long been valued to support moral behavior and to impart culture and values. It is important to understand the impact Playback has on adolescents as theatre education initiatives strengthen the bonds between art making, social change, and justice. Playback is uniquely suited to bring about the change that communities, schools, theatre educators, and youth are seeking in today’s world.

CHAPTER 2

Literature Review

The intent of this literature review is to investigate the proposition that Playback Theatre (Playback) can enhance adolescent moral behavior, development, and purposefulness. Playback is a form of theatre in which actors take personal moments and stories from the audience and express them abstractly through performance. Traditionally performed by adults, Playback was developed to promote healing and social connection (Bornmann & Crossman, 2011). Over the years, Playback has evolved into “a promising intervention that influences students’ emotions” (Curran, 2006, p. 165). A review of current literature suggests that teenagers are as capable as adults in taking on the tasks of performing Playback. The feasibility of this claim is examined by study of adolescent relations, moral growth and identity, creativity, motivational and social development in the learning environment, and the role of spirituality in the drive for social change. A multi-cultural connection is made between the spiritual and practical applications of a Native American counseling model used to establish a relational world view and sense of pride among adolescents through the transformative nature of storytelling. The case is made for addressing social issues through less traditional theatre forms, and a rationale is proposed for investigating the impact of Playback on adolescents and its potential as a tool for promoting prosocial behavior.

**Making the Case for Playback Theatre with Adolescents:
A Transformative Construct to Promote Prosocial Behavior**

The message of Mark Twain's (1885) *Adventures of Huckleberry Finn*, a fictional coming of age story about a 13 year-old boy rafting on the Mississippi River, is timeless. The story deals with racial tensions and societal influences as seen through the eyes of adolescent Huck more than 125 years ago. In the story, Huck Finn's life is shaped by the people around him; from his drunkard father and the thieving and dishonest Injun Joe, to the selfless slave Jim, gentle Widow Douglas, and kind and imaginative friend Tom Sawyer. Huck learns the realities of sincerity and hypocrisy of civilized society as he comes to terms with the imperfections of humanity. Twain forecasts Whitaker's (2010) case that "nature is not static...the natural world is perpetually in motion" (p. 125). Ault (2008) writing about Huck's river journey stated that "the imagery of the river aptly serves as a metaphor for curriculum, ever leading from one place to another, its channel sometimes entrenched and sometimes shifting in unpredictable ways" (p. 606). The application of Ault's (2008) river metaphor with Whitaker's (2010) view of the fluid nature of adolescents and their place in life as contributors to society suggests that there is a need for guidance and support of adolescents as they navigate through the complexities of life.

Like Twain (1885), Mansur (2010; 2011) suggested that those on the perimeter of a culture should be responsible for establishing criteria of accomplishment in a society. He advocated for communities to be "open and inclusive, embracing of others, tolerant, generous and deserving of the support" (p. 24) to assure fairness and equity among those affected. Decision makers need to take action to empower tomorrow's leaders by

providing youth with opportunities for success in their immediate environments. One milestone in education and in the cognitive and developmental psychology paradigms was Gardner's (1983) initial introduction of the multiple intelligences theory (MI) and original list of seven intelligences: linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal, and intrapersonal. Naturalistic and existential intelligences were added later to the list (Gardner, 1993). The theory described basic human intelligence competencies that maximize learning potential across diverse cultural settings, including the arts. Forrester and James (2005) said the arts represent experiences that are beyond words. Gardner (2004) understood this ephemeral quality of the arts, as well as what lies beneath the unspoken language of these experiences. His cause became a compelling invitation for youth participation in the arts. As a result, MI assisted educators in their quest to cultivate opportunities for students to discover personal thoughts, feelings, perceptions, memories, beliefs and attitudes, and regulatory patterns (Siegel, 2010).

Contemporary Perceptions and Challenges

The typical view of teenagers is that they are "fueled by raging hormones" (Oetzel & Scherer, 2003, p. 219) and lack the ability to manage their emotions. Holmbeck and Updegrave, (1995) said that this view is "a result of the fact that the public does not understand the physical and cognitive maturation, socioecological factors, and attachment styles of adolescents as they undergo rapid and pervasive physiological, cognitive, emotional, and social transformations" (p. 223). As adolescents make the developmental shift from a dependency on adults and family to a greater emphasis on attempting to fit in with peer groups, schools and extracurricular programs have the

responsibility to address the challenges teens face growing and learning in today's culture (Oetzel & Scherer, 2003). Opportunities are desired for adolescents to build constructive identities so that morality can develop and flourish (Youniss & Yates, 1999). Fleischman and Kidron (2006) supported this need by calling for research to demonstrate the applicability of programs for youth and their effectiveness to promote prosocial behavior.

Teenagers characteristically resent people who lack an awareness of their rights and liberties (Mills, 1997). But, as DeRoche, Geist, Graglia, Lahman, and Rodriguez (2010) suggested, educators should embrace these perceived moments of tension and approach them more responsively, relationally, reflexively, and ethically by devising interventions that reshape school contexts; transforming students to become "less divisive and combative of school-related disparities" (p. 1578). The biggest challenge to encouraging youth participation in programs that promote prosocial behavior is primarily driven by their relationships.

A Call for Guidance and Support

Erwin (2002) collected qualitative data from 36 people between the ages of 12 and 35 who participated in focus groups to ascertain their attitudes and perceptions of relevant social problems. The purpose of the study was to gain insight into the social realities and stressors of those who work with adolescents in order to improve social functioning in the treatment of disturbed youth in clinical nursing care (p. 24).

Participants were guided by a facilitator with a series of questions, including (a) what is it like to be a teenager today? (b) what kinds of situations do you face? (c) what does peer pressure mean to you? (d) what problems do people your age worry about most? (e) what kind of messages does society give to teenagers? (p. 26). Five common themes emerged

from the study (a) intergenerational respect and acknowledgement from authority figures and their link to self-respect and self-esteem (p. 27), (b) peer pressure, friendships, and conflicts with personal belief systems or society's values (p. 28), (c) exposure to violence in the community or school and feelings of fear, anxiety, and safety (p. 29), (d) school and its relationship to academic and social experiences, and (e) Acceptance by peers, or the internal need to fit in; develop identity and self-worth (p. 30). The results of the study indicated that adolescents should be involved in prosocial activities to develop skills that can be fostered into a hobby or special interest. Erwin suggested that “acknowledging and teaching students strategies on how to cope with social problems could lead to more positive life outcomes” (p. 33).

Adolescents respect and establish rapport with leaders who simultaneously maintain and balance the qualities of a professional educator with friendship-like qualities (Mendes, 2003, p. 55). Mendes compared the student-teacher relationship to that of Rogers' (1951) description of the ideal therapeutic relationship, where the therapist is "genuine and nonjudgmental, providing unconditional positive regard" (Mendes, 2003, p. 55). In a social action project to develop character education using Playback with fifth grade students at a public elementary school in Charlotte, North Carolina, Curran (2006) found that when leaders model behavior and foster an authentic relationship with a subject, participants experience someone who cares about growth and change.

Adolescent Relations

Adolescent relationships have a direct effect on identity formation (Adler-Baeder, Harrell-Levy, Kerpelman, Pittman, Saint-Eloi Cadely & Tuggle, 2012). As teens separate from their families and discover new things about themselves, they experiment

with ways to “accept or reject information, guidance from adults and peers, and apathy or avoidance of engagement” (p. 1428). In their literature review on therapeutic engagement with adolescents, Oetzel and Scherer (2003) purported that teachers and program leaders at school and extracurricular activities communicate more regularly with teens. These relationships have an impact on adolescent social experiences and human development (Barber, Eccles, Stone & Hunt, 2003). Mendes (2003) insisted adolescents need structure and nurturing in the classroom. A caring classroom, where empathy is modeled by the teacher, becomes an environment for social and ethical dimensions of learning to occur. Teachers and program leaders have the power to engage students with the realities of the world, and to offer “genuine affirmation by seeing more in them than they see in themselves” (Powell, 2001, pp.13-14). Educators have the opportunity to influence the emotional and social development of children (Curran, 2006).

Moral Growth and Identity

There is great curiosity and interest in the moral development of children. Cowan, Heavenrich, Langar, and Nathanson (1969) compared and contrasted Piaget’s (1948) theory of moral development with Bandura and McDonald’s (1963) social learning theory in a study of 80 children in a low-income public school in Berkeley, CA. Although the results of their study indicated no theoretical differences between the two philosophies, child acquisition of adult moral standards was still considered to be important in the education of children. In their literature review that examined moral identity and development of ego in young adults, Giesbrecht and Walker (2000) referred to eminent theorists with reputations for promoting moral development, including Erikson, Kohlberg, and Loevinger. The driving force behind all these theories continues

to be that society places a high value on the moral education of children. And, whether or not morality is acquired through ego, the ages and stages of developmental milestones and/or emulating the actions and behaviors of others, moral growth and identity is important in the lives of children, despite historical data that supported a male-centric model that marginalized women (Sleeter, 1991).

McHenry (2000) conducted a three-year study on the moral growth of adolescents in 24 Friends schools nationwide. Friends schools provide a Quaker education based on the Religious Society of Friends and on “the principles of teachers as caring facilitators of the learning process, dialogue as the foundation of learning in the classroom, and curricula reflecting Friends testimonies and values” (McHenry, 2013, para. 1). The study found that educators in these schools needed to be more mindful of conflicts as they arose, since teachers provide valuable opportunities to model socially responsible lessons of communication, reflection, and response (p. 9). It also emphasized the importance of patient, thoughtful inquiry, civil dialogue, and giving permission for adolescents to participate in decision making opportunities relevant to their lives (p. 13). The study called for Friends schools to establish and maintain visible frameworks of trust within the school community so that individual moral growth among students could emerge. McHenry stated that allowing students to participate in decision making opportunities relevant to their lives fosters deeper bonding in the community, strengthens core values of respect, listening, tolerance, and keeps a school body together.

Eliminating Conflict by Maximizing Creativity

Belliveau (2006) examined the reduction of bullying behavior from an anti-bullying play with children in Prince Edward Island, Canada. He conducted the

investigation in three phases: (a) pre-show drama workshop that encouraged increased attention and recognition of the theatre production to follow, (b) attend the play to stimulate thinking about bullying and similar issues, and (c) post-show activities to apply learning from the first two phases. Belliveau concluded that the study impacted both survey and focus groups, and that pre- and post-show activities provided learning opportunities for students are suspect. Belliveau suggested that schools should seek out professional theatre troupes to conduct pre- and post-show activities with students to deepen engagement with the subject matter. Torrance (1987) suggested educators address such topics by adopting a “whole-brain” (p. 47) approach to providing opportunities for students to become sensitive or aware to problems. He advocated for creativity to be maximized so that when there are “deficiencies and gaps in knowledge, [students] can bring together existing information from memory or external forces, search for solutions, make guesses, produce alternatives to solve problems, and then articulate the results” (p. 37).

Creativity: A Foundation for Life

Picasso was asked: “What is creativity?” He replied: “I don't know, and if I did, I wouldn't tell you.” (Best, 1982, p. 281)

Traditional approaches on the creative process were grounded on Wallas's (1926) four-step process that included (a) preparation, (b) incubation, (c) illumination, and (d) verification (p. 97). Mackinnon (1962) stated that creativity “is the expression of a creator's inner states, needs, perceptions, and motivations on a quest for truth and beauty” (p. 490). According to Lubart and Sternberg (1996), creativity requires a confluence of six distinct but interrelated resources: (a) intellectual abilities, (b) knowledge, (c) styles of

thinking, (d) personality, (e) motivation, and (f) environment (p. 684). In their literature review on organizational innovation, Cropley and Cropley (2012) revealed the influences that human traits and attitudes, relationships, routines, sensitivity, feelings and environment have on creativity. They proposed a model to optimize the process of innovation in practical settings to yield the best possible outcomes (p. 38). Jaeger and Runco (2012) challenged the standard criteria for creativity by stating that while originality plays an important role, so does effectiveness, usefulness, fit, appropriateness, variation, practicality, and surprise. It is apparent that creativity, like the typical adolescent, is perpetually in motion, unpredictable, and requires great flexibility. But how does creativity serve and impact teenagers?"

Creative Behavior Promotes Flexibility

Amabile and Pillemer's (2012) literature review on the psychology of creativity determined five themes that have an effect on creativity: (a) external expectations and the influences they have on the ebb and flow of the creative process, (b) the pressure to excel hampers the motivation to be creative, (c) benefits from the group process of brainstorming, (d) environment influences the balance between creativity and conformity, and (e) socioecological factors affect creative behavior (pp. 4-5). The authors identified three intrinsic and extrinsic motivators of creativity: (a) prosocial motivation, (b) perspective taking, and (c) passion and autonomy with the self, other, and group (pp. 8-9). They deduced that creative behavior should be viewed in a comprehensive context, promoting both internal and external flexibility.

Youth, Creativity and the Propulsion Theory

In their research on the creative abilities as predictors of success among 1,316 youth in public and non-public high schools in Poland, Karwowski, Lebuda, and Wisniewska (2009) asserted that both (a) intrinsic factors, or mental, physical, and individual characteristics, and (b) extrinsic aspects, such as home, family, and school environment are influential in determining school success (p. 121). They make a compelling distinction between giftedness and intuition among high school students, and provide a significant case for future study in school successes that promote rationality over intuitiveness. The study has cross-cultural implications with its claim that students with high creative and adaptive behaviors are better equipped to deal with social situations at school.

Conceptualizing, building, and creating new knowledge are recurring themes in education and creativity. Medeiros, Mumford, and Partlow (2012) identified creativity to involve several cognitive processes in regards to problem solving, including: (a) forming, (b) shaping, and (c) evaluating knowledge while embarking on creative work. They proposed that creativity is a sequential process that involves (a) defining a problem, (b) gathering and organizing information, (c) implementation and planning, and (d) solution monitoring to aid in the act of the recombination of new knowledge. Kaufman and Sternberg's (2012) propulsion theory, although specific to their study on the creative process for people facing late-career challenges, could be used to foster creative behavior in adolescents (see Table 1). The theory personalizes the habitual process of creativity, and, just as it did for the adult career changer, could encourage students to engage in creative acts, gain access to creative opportunities, and establish rewards for responding to a creative activity.

Table 3

Propulsion Theory of Creativity with Adolescents

Replication	Provides entry points for learning while the creator continues to do more of the same.
Redefinition	Reveals different points of view, but provides opportunities to approach old work in a new light.
Forward incrementation	Trusting the process and the direction it is headed.
Advance forward incrementation	Moves beyond where others have gone, and possibly making radical or cutting-edge advancement.
Redirection	Reroutes creative efforts in another direction or defy the norm by approaching the process with another role.
Reconstruction	Returns to the point of origination in order to move in another direction.
Reinitiation	Moves to a different starting point and then move forward.
Synthesis	Combines and integrate ideas of what has currently been done with the intention of discovering new pursuits.

Table 1. Compilation of Kaufman and Sternberg's (2012) propulsion theory (p. 67-74).**The Investment Theory**

Sternberg (2012) proposed the investment theory of creativity to encourage atypical solutions for typical problems in relation to organizational behavior. He identified six skills that foster the generation of creativity: (a) intellectual abilities, (b) the recognition of avenues worth pursuing, (c) interpersonal influences, (c) styles of thinking, (d) personality and willingness, (e) intrinsic motivation, and (f) extrinsic or environmental motivation. The relevance of the investment theory to adolescent learning and creativity is its recognition and application of a creative mindset that fosters Vygotsky's (Lindqvist, 2003) methodical scaffolding and forecasting of ideas and concepts, and then communicating them to a group. Caroff and Lubart (2012) took the investment theory a step further in

their examination of creativity in the work place. They found that creative managers were those who inspired and provided optimal production output for employees. Managers who rewarded free-thinking mavericks in the work place had positive effects on the work environment. Suppose teachers recognized students who used unconventional approaches to solving problems in their classrooms? And, similar to what Cropley and Cropley (2012) found in their study comparing innovation in the work place to the process of creativity, teachers could function as catalysts for students to maximize the outcomes of innovation in the classroom.

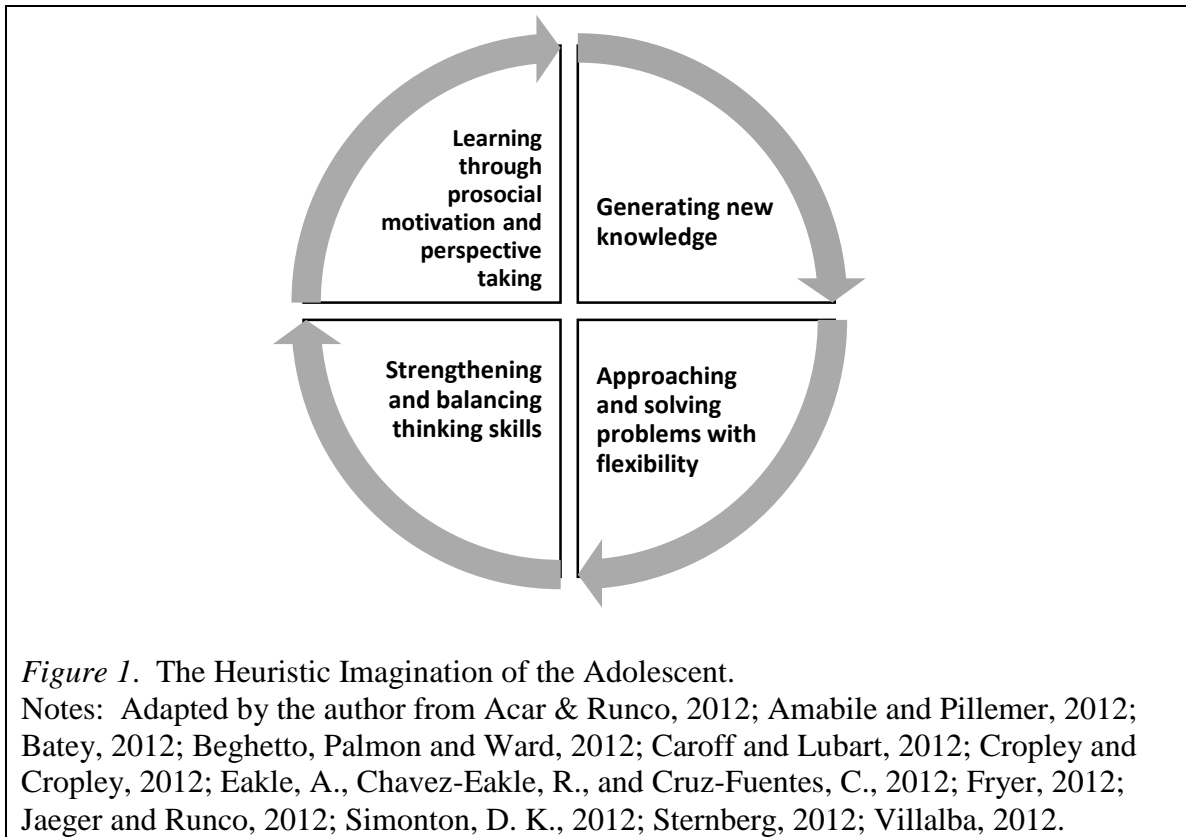
The Four Ps approach to Creativity

In their review of literature on the multiple relations between creativity and personality, Chavez-Eakle, Cruz-Fuentes, and Eakle (2012) made connections between creativity and personality; stating that creativity is central to being human, a foundation for life. The biological and inherited traits of temperament combined with the acquired social and interactive aspects of one's character are central to what makes a person creative. The authors iterated that life experience and background have an impact on feeling, thinking, and acting, all of which have an effect on creative potential of teenagers. Batey's (2012) simplistic 4 Ps approach to creativity is a compelling suggestion for fostering creative opportunities for adolescents because of its heuristic framework that highlights four traditional approaches to creativity: (a) person-centered, (b) process-centered, (c) press, or environmental influences, and (d) product. Batey could strengthen this theory if he were to add two more Ps to address the underlying tenets of creativity that involved problem solving and proxy, or finding alternatives and

substitutions. All these factors have an impact on what adolescent creators do, think, produce, and respond to when encountering innovation or creativity in their lives.

The Heuristic Imagination

Creativity is typically associated with being fluid, spontaneous, and fun. Ivcevic (2009) theorized that creators “show above average creative behavior in the arts and at least average levels of creative lifestyle and creative interests” (p. 18). There exists an assumption that teens want to affiliate themselves with creative lifestyles and affiliations in these contemporary, pressure filled days of friendships, scholastic achievement, extracurricular activities, and home life. Educators could incorporate creative activities in their classrooms so that students can embrace the “doing of life” (Slade, 1959, p. 21) in ways that increase motivational and social development, moral growth, identity, and sense of purpose. The landscape and permeability of the adolescent imagination provides entry points for the discovery, development, and refinement of skills to occur (see Figure 2).



Creativity, the Arts, and Healing

In their critique of studies that explored relationships between creative expression and the healing power of the arts, Nobel and Stuckey (2010) focused on creative arts and expressive activities with adults in hospital settings in North American and European countries in four major areas: (a) music engagement, (b) visual arts therapy, (c) movement-based creative expression, and (d) expressive writing. Nineteen studies ranged from pre- and post-test and randomized controlled trials, to semi-structured interviews and phenomenological and quasi-experimental designs. Study results indicated that engagement with artistic activities enhanced moods, emotions, psychological states, contributed toward reduction of stress and depression, and alleviated physiological states associated with chronic disease (p. 254). The researchers concluded that the holistic nature of the arts complemented the biomedical view of bringing

emotional, somatic, artistic, and spiritual dimensions into the focus of healing. Nobel and Stuckey called for further research outside hospital settings to determine the link between creative expression and the healing power of the arts. Although the study was limited to adults, it does imply that engagement in artistic activities could have potential effects on the physiological, cognitive, emotional development, and social transformations of adolescents.

Snyder (1997) said “when [students] engage in creative storytelling, they often report feeling a reduction in tension and anxiety that seems to emerge from expressing their own stories in metaphor and myth” (p. 7). Similarly, Beardall (2007) stated that “when people share their own experience or story with another, they give some part of themselves away in order to help someone else; both parties benefit from this” (p. 113). Nobel and Stuckey’s (2010) study supported the need for research on the effects of music, visual art, movement, and expressive writing activities with adolescents outside of a medical setting, but it did not include the drama therapy modality. According to the North American Drama Therapy Association (2012), drama therapy provides a context for participants to tell their stories, set goals and solve problems, express feelings, or achieve catharsis. Therefore, it is appropriate to include the drama therapy technique of storytelling with adolescents in similar and future studies.

Motivational and Social Development in the Learning Environment

Dawes and Larson (2010) conducted a longitudinal study on the motivation of 100 ethnically diverse youth in community and school-based extracurricular arts and leadership programs. The investigators wanted to understand why the youth were emotionally connected to the tasks and challenges of extracurricular activities, and what

motivated them to participate. Participants were engaged in face-to-face and phone interviews during the period of their programs. Statements were solicited to determine reasons for joining and taking on new activities within the program, and decisions for remaining involved or disengaged from the program, changes in motivation/engagement (p. 263). Students who reported an increase in emotional connection were interviewed again to identify turning points in their positive engagement in the activity.

The results of the study (Dawes and Larson, 2010) indicated that increased engagement among adolescents in youth programs has a relationship to personal values, ambitions, identity, and peer affiliation. Personal engagement played an important role for adolescents in learning for the future, such as identifying a potential career path and internalizing the value of the program, achieving personal competence as a source of self-satisfaction, and going beyond the ordinary by making connections to the moral self and personal belief systems. The study also identified three core processes of psychological engagement including (a) personal connection, such as identification, and internalization, (b) changes in self and perceptions of the activity, and (c) devoting attention to metacognitive activities, such as brainstorming, forecasting, and trying to think through hypothetical scenarios (Dawes & Larson, 2010, p. 265). The researchers referred to self-determination theory (SDT) and suggested that “psychological engagement in an activity required that the activity be associated with more than just meaning or positive feelings: the activity must be integrated into the self” (p. 260). Turning points in motivation were identified when perceptions of the activity were more personally meaningful to the individual. The study concluded that balancing serious activities with fun experiences, and encouraging dialogue and strategic assistance are important in strengthening

motivation of adolescents. Dawes and Larson recognized some limitations of their study and called for the need to identify some gaps, including: (a) investigating and examining the factors behind the motivational shifts of adolescents, (b) conducting a longitudinal study to examine youth's reasons for participation, emotional connection and developmental outcomes, and (c) further studying how program leaders and peers can contribute to processes in youth that lead to personal connection, and subsequent life and developmental experiences.

Creating a Climate of Social Change

Dialdin, Drake, Lepper, and Sethi (1997) argued that “success in school and in life outside of school required at least a combination of intrinsic and extrinsic motivation” (p. 43). Patrick and Ryan (2001) conducted a longitudinal study that examined the connection between the classroom environment and adolescent development (p. 444). Two-hundred thirty-three middle school students from three ethnically diverse schools in the Midwest were administered surveys in the spring of seventh grade, and again in the fall of eighth grade. The investigators used a Likert scale to measure personal responses to a series of dimensions of the middle school social environment (a) academic efficacy, capabilities to complete homework successfully, (b) social efficacy, interacting successfully with peers and teachers, (c) self-regulated learning, such as active engagement tasks, planning, monitoring, comprehension, and checking work, and (d) disruptive behavior, disturbing others and negative conduct in class (p. 439). Results of the quantitative study ($\beta = .52, p < .001$) strongly suggested that teacher perception and teacher demonstration of care and support of students had an effect on student learning and behavior in the classroom (p. 454). Students engaged more

when teachers did not publicly identify student performance, and their appreciation of teachers was linked to how teachers recognized student motivation, social development and relationships, and encouraged students to learn, interact, and help classmates (p. 456). The study revealed that hands-on activity-based learning involved student interaction, and assisted social and cognitive development (p. 456). The investigators recommended promoting new curricular goals that exposed students to alternative solutions, methods, and encouraged periods for self-reflection. They suggested that teachers address social development, motivation, and relationships to establish a connection so that instructional goals flourish (Patrick & Ryan, 2001, p. 457). They further posited that investigation was needed on the social aspects of the classroom and how teachers create a positive social climate so that learning can thrive. The learning environment of adolescents has a direct link to motivational and social development.

Perspective Taking, Empathy and Emotional Intelligence

Empathic listening and the sociocognitive skill of perspective taking are skills that provide adolescents with the opportunity to strengthen and build moral reasoning (Eisenberg, McNalley, Miller, Shea, & Shell, 1991). Downey, Hansen, Lomas, and Stough (2012) wanted to find out whether adolescents had the empathic ability to take on the perspective of another person to understand the thoughts, beliefs, and intentions of others, and if these abilities required an awareness of other people. The researchers administered a self-report questionnaire on bullying to 68 adolescents aged 12 to 16 years in Australia to assess their emotional intelligence (EI), and to determine if EI could be a predictor of future bullying behaviors. EI, as described by Mayer and Salovey (1990), is a form of social cognition that includes perception, analysis, and the production of

behaviors specific to emotional content. The investigators also measured participant EI competencies with the Adolescent Swinburne University Emotional Intelligence Test (Luebbers, Downey, & Stough, 2007), the investigators found that adolescents who had a lower EI had a more difficult time understanding the consequences of their actions, as well as comprehending their antagonistic behavior on others. The researchers recommended that anti-bullying programs be focused on the development of EI in adolescents to reduce bullying behaviors among students in schools, and to better equip them for situations in other aspects of life. This recommendation is in line with Cobb and Mayer's (2000) suggestion that EI has an effect on the confluence of social interactions among adolescents at school, where much bullying and victimization occur. The results support the impact of empathy, perspective taking, and EI. Programs for adolescents that provide a learning environment promoting EI may have important implications for increasing empathy and perspective taking in youth.

Franklin (2010) examined emotional responses of art created during art therapy sessions of seven males, ages 14-18, with depression and lethargy in a locked inpatient unit to understand their relationship to interpersonal awareness and empathy. His study concluded that the mirror neuron system (MNS) functioned as a bridge of understanding between the observer and the observed, and that emotional projection and aesthetic imitation were antecedents to empathy (pp. 160-161). Franklin said respondents used an "as if" (p. 161) approach in order to become receptive to the world of the other through "aesthetic imitation" (p. 161). He advocated for mentorship-like relationships to provide opportunities for both implicit and explicit learning to occur; to learn what is beneath the real message of an original work of art. Responses in clinical settings to art work must be

adjusted to accommodate “developmental, cognitive, cultural, and psychosocial needs” (p. 163). He distinguished the difference between empathy (feeling within) and sympathy (feeling for), and said that metaphoric communication has both intrinsic and extrinsic implications (pp. 164-165). Although his research applied strictly to art therapy in clinical settings, Franklin advocated for respondents to become empathically aware, and to take advantage of the communal bonding and ritual that comes from articulating responses to originally created works of art.

Meaning Making through the Arts

Feldman (2002) documented student responses to personal connections to art. Contrary to the adage that children should be seen and not heard, Feldman placed value on children as good sources of information and interviewed 14 sixth grade students participating in an arts residency program in a Chicago public school. She found that when children engaged in interpreting and making emotional connections to art, they drew meaning and shaped their responses from the people, situations, and events in their own lives. She compared aesthetic or personal reading of art to efferent pathways, reading of literature, and how the two play an important role in the transaction of interpreting art. Feldman found that when children have adequate time to process their thoughts, they have the opportunity to make art more meaningful and memorable. Despite Feldman’s restrictive use of listening to student voices in responses to visual art in the experiment, it would be interesting to learn if the same applications could be applied to listening to student voices in their responses to creating, performing, and evaluating theatre.

Empathic Connections and Mirror Neurons

Drama therapist Sally Bailey (2006) said that the “arts are a natural part of our human heritage – a basic, intrinsic aspect of our biology” (p. 1). The biological phenomenon of the human mirror neuron system (MNS) has been an area of intrigue for researchers investigating empathic connections that are fostered when one person observes and “virtually mirrors” (p. 2) another person. Goolkasian (2009) identified mirror neurons (MNS) as structures that activate in the brain when a person performs an act or when the observer witnesses that act being executed by another. Heyes (2010) suggested that mirror neurons (MNS) have the potential to explain the actions of an agent to an observer. In his literature review on MNS, Jacob (2008) examined imitation learning and mind reading. First discovered in the pre-motor cortex of macaque monkeys (p. 190), Jacob argued that MNS are predictors of motor commands and representations of intentions by an observer of an agent. In monkeys, MNS place the observer in a similar state of mind as the agent, activating motor plans that produce the actor’s behavior. MNS fire in the brain of the observer as the agent executes movements, and then performs mental simulations and replicates the experience. Jacob referred to several TMS (transcranial magnetic stimulation) and fMRI (functional magnetic resonance imaging) studies that indicated “the activity of MNs in an observer’s brain matches the activity of the MNS in the agent’s brain” (p. 192). Jacob concluded that through mirroring an agent’s movements, the observer achieves immediate understanding or “resonance” (p. 194). This resonance through imitation and mental simulation is what Baron-Cohen (1995) called “mind reading” (p. 195), or the observer’s ability to express

similar perceptions, emotions, intentions, desires, beliefs and other psychological states of an agent.

Pineda, Oberman, Ramachandran, and Vilayanur (2007) analyzed MNS activity in a manufactured social interaction experiment that measured electroencephalography (EEG) mu frequency band oscillations of 20 college students (10 male, 10 female) from the Psychology Department of the University of California at San Diego. The investigators referred to previous research with monkeys that used mu suppression as an index of mirror neuron activity in self-performed, observed and imagined actions. They used this experiment to investigate whether MNS played a role in processing social stimuli in humans. Subjects in the study had disk electrodes applied to the face and below the left eye, wore caps embedded with 13 electrodes, and were seated in acoustically and electromagnetically shielded testing chambers. EEG data were collected while subjects watched four 80-second videos: (a) baseline video with visual white noise, (b) non-interactive video of three individuals tossing a ball to themselves, (c) social action video with the viewer as a spectator observing three individuals tossing a ball to each other, and (d) social action video with the subject as participant while three individuals tossed a ball to each other and toward the viewer, as if the viewer were part of the game (p. 63). In advance of the experiment, a separate group of individuals assessed and determined the social content of the videos. The non-interactive video was identified as the least social, followed by the video with the viewer as a spectator as mildly social, and the social action video with the subject as participant as the most social in content. In addition to watching the videos, the investigators created salience by asking the subjects to count and report to the experimenter the number of times ball throwing stopped during

each video. The results of the study indicated that behavioral performance was not affected by the subjects when they attended to the task of counting the number of times the ball throwing stopped, as all subjects performed 100% accuracy while viewing the videos. Results also showed an increase in mu suppression as subjects progressed through viewing the videos of the three conditions: baseline condition ($M = -0.08$); spectator condition ($M = -0.15$); and, social action condition ($M = -0.22$). The study suggested that MNS are sensitive to the presence of social cues in a stimulus, and that the greater the identification the viewer has with the stimuli, the greater the degree of perception of social interaction. The experiment provided a significant connection between the typical activation of MNS in observer/agent interactions with monkeys to correlated social functions of human MNS. It paves the road for future MNS studies that investigate empathic connections among teenagers.

Mirror Neurons and the Performer-Audience Relationship

Omasta (2011) surveyed and conducted an outcome evaluation of middle school students before and after viewing a professional theatre performance for young people to determine if theatre can influence values. Using a Likert scale, Omasta quantified student responses to value statements, attitudes, and beliefs that related to the themes of the production before the show. Afterwards, students were randomly selected to participate in focus groups to express their views about the messages of the production. Although quantitative responses of the study did vary, there were no qualitative perspective differences. Omasta speculated that this was a result of Bandura and Walters' (1963) social learning theory, which asserts that as much learning takes place through observation of others, consequences they face, and choices made to emulate or avoid

observed actions. Omasta also attributed student responses to the human mirror neuron system (MNS), which allows people to make rapid decisions without engaging higher cognitive processes. Cook (2007) noted that MNS had an effect on the relationship between performers and audiences in live theatre.

Making Connections through Service

In 1997, Youniss and Yates found that a community service and social responsibility program had an impact on students in a religion class at a Catholic high school to work at a soup kitchen for the homeless. As a follow-up to this initial study, Youniss and Yates (1999) conducted a review of studies on adolescents who participated in school-based community service programs in order to gain insight into adolescent moral identity and behavior leading to adulthood. Their review of the literature included 18 longitudinal studies on youth service programs, and indicated that youth activism contributed to moral orientation to society, sense of responsibility, and relationship to others. The investigators discovered that service allowed youth to practice moral behavior and provided the opportunity to experience themselves as "moral actors" (p. 372). They called for educators to provide options for adolescents to build constructive identities for morality to develop and thrive.

Hutzel and Russell (2007) proposed a framework for teaching social and emotional learning (SEL) to middle school students through service-learning collaborations in visual art. They stated that "SEL provides students the opportunity to develop the skills, attitudes, and values necessary to acquire social and emotional competence" (p. 7). According to the authors, service-learning should be a part of the regular school curriculum and involve give-and-take among participants that extends learning to the self and others. Although the authors advocated for "service-learning

opportunities in the visual arts as a means to nurture SEL” (p. 8), their argument can be transferred to other expressive art forms, including theatre.

Motivating Teens towards Empowerment. Beardall (2007) conducted an extensive examination of the Mentors in Violence Program (MVP) in Newton, MA. The program trained students to promote gender respect and prevent harassment, dating violence, and bullying among middle and high school students in the Newton community. Originally designed for college male athletes to mentor high school athletes about men’s violence against women, Beardall adapted MVP to combine drama and dance and movement with a social, emotional and relational framework for high school mentors to teach lessons and perform role plays on mindfulness, empathy and respect to middle and high school students. The investigator, also the coordinator of MVP at Newton North High School, assessed the impact of a special MVP day at Newton North High held on February 13, 2007. Using both qualitative and quantitative methods, Beardall administered, collected, and analyzed 68 pre- and post-questionnaires of high school student mentors, 18 questionnaires of middle school teachers present in the classroom after high school student mentors taught lessons to eighth grade students, 487 questionnaires and feedback forms of high school students who participated in MVP day and witnessed the role plays, and six interviews of alumni MVP mentors. Beardall found that MVP had both short- and long-term effects on the social, emotional and relational development of students at the school. The data indicated that student participation in MVP raised identification of harassing behavior, provided intervention techniques to halt harassing behavior among peers, and increased student interpersonal and intrapersonal skills. She attributed the sources of the shift in attitudes among students who participated

in MVP to the effectiveness of the program's "integrated pedagogical process" (p. 109 & p. 155). Table 2 illustrates this integrated pedagogical process in one-word terms that Beardall said were "a combination of relational cultural theory, social intelligence theory, emotional intelligence theory, and the expressive therapies" (p. 113). Beardall's research affirmed the efficacy of MVP's integrated pedagogical teaching model and its effectiveness over time. Future research should be conducted to study a program with similar goals to MVP, but in a different community. Such an investigation could provide evidence that holistic, eclectic, and empowering programs for teens in schools could improve adolescent behaviors and attitudes.

Table 4

Beardall's MVP Pedagogical Process

▪ Relational cultural theory	▪ Conceptual learning	▪ Kinesthetic experience
▪ Witnessing	▪ Empathy	▪ Body sense
▪ Reflecting	▪ Transfer	▪ Expressive arts
▪ Action	▪ Embodied knowing	▪ Relational mindfulness
▪ Active listening	▪ Experiential	▪ Collective felt shift
▪ Social & Emotional Intelligence	▪ Multiple Intelligence	▪ Collective felt sense

Note. Descriptors of the MVP Integrated Pedagogical Process (Beardall, 2007, p. 155). Similar to Laban's (1966) spirals of the body, effort, spatial relationships and harmony, these theories and concepts symbolize the three-dimensional process of "focusing inward and communicating outward" (p. 109).

Developing a Sense of Purpose. Mariano and Savage (2009) posited that purpose in life is a competency related to motivation, intention, goals, socializing with others, engagement with the world, and involved future mindedness. They conducted a longitudinal study with 172 adolescents in grades nine through 12 from middle schools, high schools, and colleges in rural Tennessee and urban Trenton/Philadelphia. Participants were surveyed about their important life goals and interests, reasons for pursuing their goals, and strategies for overcoming obstacles. They were also interviewed to share and reflect upon aspects of purpose in their lives, and to best predict states and coping styles that related to purpose. Study results indicated that adolescents preferred to focus on positive events and future states, a cognitive strategy to help tolerate difficult situations in the face of challenging obstacles. Adolescents associated enjoyment, trust, generosity, empathy, gratitude, humor, openness to people, optimism, self-resilience, social belonging, religious/spiritual experiences, vitality, and thinking of the future as pleasant, positive states that related to purpose. The investigators suggested further qualitative research of adolescent behaviors associated with purpose and the

experiences that derive from them, including when adolescents are in the process of conceptualizing or creating a work of art; data that captures the moment purpose is realized in adolescents.

Linking Purpose to Spirituality. Despite archetypal views that adolescents are not capable of thinking about purpose in life because of their limited life experience and developing cognitive skills, Hill, Burrow, O'Dell, and Thornton (2010) probed the need to develop interventions for youth that promoted the exploration of meaningfulness in their lives. They surveyed 229 adolescents participating in a variety of youth programs from two suburban high schools in the Midwest on prescribed categories of purpose, including (a) foundation and direction, personal sense for meaning, (b) happiness, motivating sense of significance and fulfillment, (c) prosocial content, such as emotional support, avoiding fights, and humor, (d) religious content, and (e) financial and occupational goals (p. 467). Although survey responses crossed over established categories, the investigators found that there were no significant differences among participants, and that adolescents felt that having a purpose gives one a foundation and a direction for life. Their study concluded that individuals with strong religious beliefs scored higher on measures of purpose than adolescents without strong religious commitments. Further research was recommended to: (a) discern how and when adolescents gain an understanding of what it means to have a purpose in life, (b) learn how youth describe the constructs of purpose and positive development, and (c) determine more accurate time frames or windows of opportunity for intervening to promote conceptions of purpose (p. 472). Another compelling study would be to investigate the notable connections the researchers found in responses to the survey's link

to religion. According to the researchers, religion and spirituality have an impact on motivating youth to find a purpose in life. This gives reason for further research to identify and study specific situations and events that provide adolescents with the opportunity to strengthen their own sense of purpose that is driven by personal beliefs.

In their research and literature review on the religious and spiritual needs of mental health patients at the Somerset Partnership Social Care and NHS Trust in Somerset, UK, Foskett, Marriott and Wilson-Rudd (2004) found that spirituality, or anything a person holds to be of ultimate value, should be used to provide comfort and support during mental health treatments. London (2006) expanded this value definition with his theoretical connection of the mind, body, and spirit to arts education when he said: “the arts function as a spiritually informed language that serves as a powerful vehicle with which to encounter the deep dimensions of our being in the world” (p. 12). What kind of spiritual connection do teens have with the arts? And, if, as Mendes (2003) suggested, that the student-teacher relationship has a likeness to the ideal therapeutic relationship, what responsibilities do educators have in nurturing their students’ connections with the arts that is “genuine and nonjudgmental, providing unconditional positive regard” (p. 55).

Spirituality and the Drive for Change

Spirituality has been motivated by many names and faces, including *hope* when Moses brought down the 10 Commandments from Mount Sinai (Hedges, 2005), *faith* when Jesus rose from the dead (Sloyan, 1995), *courage* when Dr. Reverend Martin Luther King, Jr. spoke about racial inequality (Cohon & Deutsch, 2008), and *love* when President Obama said “for if we are truly created equal, then surely the love we commit to one another must be equal as well” (Obama, 2013, p. 23). Spirituality trends are

strangely commonplace in contemporary society; emerging in the workplace (Imel, 1998) and even fused with commercialism in the marketplace, or “metrospirituality” (Pastrano Tan, J., 2013, para. 4). As digital technology advances continue to flatten our world (Friedman, 2007), spirituality seems to be going through a transformation, as well. The recent proliferation of communication through social media that permeated through Arab cultures living under repressive regimes allowed countries like Tunisia, Libya and Egypt to restore their senses of hope, faith, courage, and love (Duffy, Freelon, Howard, Hussain, Mari, & Mazaid, 2011). Their unified front with civil disobedience became a more desirable way of coping (Haque Khondker, 2011). What is the role of spirituality in the transformation of responding to that “small voice within” (Anzaldúa, 1999, p. 87; Fox, 1839)?

The Quaker Spirit

Each of us has an inner teacher that is an arbiter of truth, and each of us needs the give-and-take of community in order to hear that inner teacher speak.

(Palmer, 1998, p. 152).

In the mid-1650s, George Fox (1839) began the religious movement of Quakerism as a response to the restrictions of the outward forms of rituals, creeds, hymns, sacred books, and sermons of the Church of England (Brinton, 1994). His rebellion was a reaction to the oppressive restraints imposed upon religious freedom (Middleton, 1931). Fox (1839) thought the dogma of religion in the 1660s had grown arrogant, and should not be forced upon people (Middleton, 1931). He was determined to bring the world off of the rudiments of religious ceremonies and doctrines, which he felt were in vain (Fox, 1839). The center of the Fox’s Quaker movement was “that of God in

every man” (Brinton, 1994, p. 14). He believed that the light of God was accessible within every person, and that this shared bond was very important in interpersonal relations (Bauman, 2003). The inner light was a manifestation of the spirit of God and “lighted every man withal” (Fox, 1839, p. 34). Fox also believed that the best kind of religious experience was one in which no words were necessary (Bauman, 1970). At the heart of Quaker spirituality was, and still is, meeting for worship, “silent and expectant waiting, and void of ritual, dogma and leadership” (p. 59). It is meant to be experienced communally (Stanley, 2010). During this initiated silent “waiting upon the Lord” (Birkel, 2004, p. 40), a participant may feel led to share a message with those present, followed by more silence until after a period of time when worshippers shake hands with those around them signifying the end of meeting. Fox instructed Quakers to “be patterns, be examples in all countries, islands, nations, where-ever you come; that your life and conduct may preach among all sorts of people” (Fox, 1839, p. 232).

Fox’s beliefs left a legacy that has been tested by time. In 1777, Quakers, also known as the Religious Society of Friends, or Friends, became convinced that it was immoral to hold slaves in bondage (Baltimore Yearly Meeting, 2010). Friends became instrumental in the running of the Underground Railroad (Siebert, 1896). In the nineteenth century, Quakers played a major role in the evolution of the care of those with mental illness, which included the asylum reforms in the United Kingdom and the United States (Stanley, 2010). They brought elements of moral treatment to “transform those labeled insane and introduced treatments still practiced today, including comfort, activities to occupy patients, and talk therapy” (p. 550). Friends were supporters of the women’s suffrage movement and feminism (Webster, 1982), war relief and civil rights

(Clarke, 2004; Smith, 1996). The Quaker testimonies of simplicity, peace, integrity, community, equality, and stewardship (Baltimore Yearly Meeting, 2010) have evolved into becoming part of the fabric of contemporary American society and culture. In 1947, two Quaker organizations jointly received the Nobel Peace Prize: Friends Service Council, founded in London in 1927, and American Friends Service Committee, founded in Washington, DC in 1917 (Nobel Peace Prize Internet Archive, 2011). Despite its low worldwide membership of approximately 358,923 (Quaker Information Center, 2011), Quakers maintain that “any act may have a symbolic significance above and beyond its immediate frame of reference – symbolic action for which Fox said: “Let your lives speak”” (Bauman, 1970, p. 74).

Quakerism and Jungian Thought. The unity of the spiritual and the psychological inspired by Fox (1839) became noticeably associated in the twentieth century when connections were made between Jungian thought and Quaker values. Like Fox, Jung (1964) had the conviction that spiritual growth began with the journey inward (Brockway, 2006; Friends Conference on Religion and Psychology, 2013). Jung’s concepts of the self, other, light and shadow, and collective unconscious paralleled Quaker values and beliefs of God, the inner light, and personal and corporate spirituality (Abbott, 2000; Brockway, 1996; Friends Conference on Religion and Psychology, 2013; Stanley, 2010). And, since 1943, the annual Friends conference on religion and psychology has devoted attention to the exploration of the spirit through the inward journey that embraces both Jungian theory and Quaker faith.

Quaker spirituality is a direct and intimate experience (James, 2010; Lacey, 1998) that utilizes the formation of a circle as people face one another during gathered meeting

for worship. The circle puts everyone at equal status and promotes awareness of the group. The symbol of the circle is an expression of ultimate wholeness (Jaffé, 1964) that has appeared in cultures across the world, including the lotus flower in the story of Buddha, mandalas of Tibetan Lamaism, and medicine wheels of Native American Indians, including the Cheyenne, Crow, Sioux, and Navajo (Storm, 1972).

Jung and the Native American Medicine Wheel.

The medicine wheel is a meaningful reminder of the need to strive for balance, wholeness, and harmony in all things. (Thomason, 2010, p. 3).

Thomason (2010) explored the spiritual and restoration of peace and harmony in psychological health through the use of the Native American medicine wheel. The traditional symbol of the circle commemorated sacred spaces with multiple uses and meanings for various peoples that included, but were not limited to, the mythological story of creation, connections to nature, and even a philosophical framework for the elements of life. He compared Jung's expressions of the psyche and the drawings of mandalas to the healing practices of the medicine wheel. The archetypal circular shape puts the self in the center and the outside world on the perimeter; implying the need to integrate opposites in order to find harmony, and places emphasis on what is most important in life. The Native American medicine wheel provides a template for dealing with psychological health.

Native American influences on Mental Health within a Quaker context. The typical assumption of therapy in the United States is that it is a means to address mental health needs. However, the sets of values in the Native American cultures often result in perceptions of therapy as oppressive and inappropriate. Socially accepted therapeutic

interventions, such as with cognitive or behavior therapy, are generally not the most effective treatments for American Indians. Cross, Limb, and Hodge (2009) examined the dichotomy between traditional Western therapeutic processes and mental health wellness in Native American cultures, traditionally known to have very spiritual practices. The authors encouraged fitting counseling projects within the Native American context. They also recommended White counselors learn about the influence of native traditions, family members, tribal elders, and developing an understanding of the interrelated concepts of the “spirit, body, mind and context” (p. 213). The linear, cause-and-effect framework of mainstream mental health does not take into account the circular nature of achieving harmony and balance in Native American culture. Cross, Limb, and Hodge (2009) asserted that Native Americans place faith and high regard in their own healers who assist tribal members of the community; helping them achieve a sense of balance and harmony with the spirit, body, mind, and context. Similar circular approaches to achieving peace and harmony could be established for and between teachers and their students. What other Native American practices can serve adolescents in the quest to develop prosocial skills and behavior?

Herring (1990) said that “the central dilemma of today’s Native Americans, caught between the Anglo-American and the Native American worlds, is the direct result of a history of oppression, alienation, and attempted assimilation” (p. 1). A similar struggle can be said for the stronghold teenagers believe adults have over them. Native Americans, like many teens’ perceptions, lack an identity to other than where they were placed or located. And although Native American families are not organized in traditional nuclear family groups, their preference for family counseling (Herring &

Erchul, 1988) as opposed to the traditional Western practice of individual counseling (Herring, 1990; Herring & Erchul, 1988;) suggests that if counselors made the effort to demonstrate knowledge of the content of Native American culture, then they could adequately assume therapeutic responsibility. Respectively, counselors adopting a willingness to understand teen culture would have more successful counseling relationships with youth. Positive interaction in the Native American therapist-client relationship depends on a myriad of factors ranging from tribal personalities, mythology and the supernatural, and language differences to poverty, educational deficiencies, and addiction. It stands to reason that successful therapist-client relationships with youth can be approached in a similar manner; when concerted efforts link motivational to social development and behavior. Native American research tends to be dominated by non-Native Americans. Adolescent research is controlled by adults. There is a miscommunication on value systems and perspectives in both paradigms. The Anglo-American population has something to learn from the Native American culture with these disparities in communication, especially when it comes to adolescent development and behavior. Playback provides the opportunity for teens to participate in a viable and visible form of qualitative inquiry as they become data collectors and analyzers through listening to and replaying the others' personal stories afforded by Playback.

Adopting a Relational Worldview. Jacobs (2000) described the relational worldview (RWV) as the authentic engagement in the person-to-person relationship between the patient and the therapist. In the context of therapy in the Native American community, she advocated for an expansion of awareness of what is said and unsaid in the therapeutic relationship, encouraged therapists to become more focused on the “here

and now” (p. 272), and suggested counselors replace the responsibility of becoming an agent of change with an accepting attitude that change is a “natural outcome of living” (p. 275). When counseling Native Americans, she advised placing an emphasis on the whole person; recognizing the impact of life events, inspiring motivation toward growth and development, and acknowledging the innate quality of interaction, attachment and satisfaction, and the influences they hold on the structure of the mind. Listening from an empathic perspective “attunes the therapist to the flow of the patient’s emotions” (p. 283) and provides access to strengthening the person-to-person connection in a therapeutic setting. In theory, Jacobs’ eclectic combination of training in gestalt and psychoanalytic therapy, existential philosophy, and Eastern religion provide foundational and theoretical support of the RWV model, but it is the following study that establishes the groundwork for RWV to be introduced into the classroom.

Fostering Cultural Pride. Bandurraga et al. (2011) conducted a comprehensive qualitative study that assessed the effectiveness of culturally specific services and socially accepted practices for 98 participants in a community based program for the Native American Youth Center (NAYA) in Portland, OR. Participants ranged from youth and families to NAYA’s board of directors and community stakeholders. With the intention of establishing reliable and relevant data, the investigators determined that a practice-based evidence (PBE) approach was better suited for the study because it takes into account culturally specific populations, unlike evidence-based practice (EBP), which typically excludes traditional practices and therapies of specific cultural groups (pp. 95-96). Working within the ethos of the community, the investigators utilized a relational worldview model (RWV) that recognizes the interrelated areas of the mind, body, spirit,

and social context as gauges of balance and wellness in tribal culture (p. 101). The goal of their community-based participatory research was to document the effectiveness of culturally specific services, and to develop socially accepted practices and evaluations as defined by the community served. After a series of focus groups, follow-up meetings, and member checking with the participants, themes were identified to encourage trust in the community and investment in the outcome of the study. The results of the study indicated that cultural pride is an important predictor of success in social functioning and drug- and alcohol-free lifestyles (p. 108). And, perhaps the most compelling component of Bandurraga's research is that a population can benefit from a study that utilizes a socially accepted framework reflecting the beliefs and attitudes of a culturally specific population. Given the importance of adolescent relationships (Adler-Baeder, Harrell-Levy, Kerpelman, Pittman, Saint-Eloi Cadely & Tuggle, 2012; Barber, Eccles, Stone & Hunt, 2003; Curran, 2006; Mendes, 2003; & Powell, 2001), adults could benefit from adopting a relational worldview approach within the context and ethos of a school community when working with teens to instill trust, pride, and success.

Keating (2008) discussed spirituality for social change in reference to the relational worldview. She recognized the controversy between the mysterious realm of spirituality and the rational thought of academia when she applied her research of indigenous and post-indigenous relational worldview histories to contemporary situations. Keating emphasized Anzaldúa's (1999) three dimensions of spiritual activism, which included the fluid movement between reflection on the self and the group, anticipation of difficulty and uncertainty during this transformative process, and the expectation of confronting contradictions of personal agency and what is determined by

society. She suggested that spiritual activism took place when there was a shift from inner work to public acts that expose, transform, and inspire changes to social structures, and called this “spirit-inflected perspective” (p. 56); the desire to share compassionate acts that bring about change.

The Goal Wheel as a Tool for Motivating Positive Change with Youth.

Bruce, Garner, & Stellern (2011) described a counseling model for adolescents called the “goal wheel” (p. 63) which combines the concepts of the Native American medicine wheel with Navajo philosophy to help at-risk youth restore harmony and balance to their lives. In their study of the goal wheel (GW) with six high school girls with an average of 17 years, the investigators provided eight weekly sessions for 1.5 hours each session on goal-directed counseling practices that reflected the four tenets of Navajo philosophy: “thinking, planning, doing, and growing” (p. 63). Adapted from Bandura’s (1986) social learning theory, the authors/investigators connected learning and doing as integral components to motivating adolescents, provided sequential steps for self-improvement, and identified taking action on goals. They introduced the goal wheel (GW) in a ritualistic manner to the group, shared the historical and cultural context of the indigenous medicine wheel, and then provided a visual representation of the circle of life, death, and rebirth; said to honor the four cardinal directions of the sacred meanings of “belonging, mastery, independence, and generosity” (p. 64). GW is illustrated in Figure 2. In the group setting, participants shared past, present and future stories while referring to GW as a guide. The investigators found that GW was helpful in allowing participants the opportunity to explore and be proud of their ideas through the telling of personal stories. It is a model that could inspire other researchers to see if the GW could

successfully be adapted to working with adolescents in other cultures. The GW demonstrates a restoration of harmony and balance for adolescents; providing them with a voice that acknowledges what Anzaldúa (1999) said: “Spirituality does not come from outside ourselves. It emerges when we listen to the ‘small still voice’ within us which can empower us to create actual change in the world” (p. 87). The GW gives credence to London’s (2006) argument for the arts to function as a spiritually informed language, serving as a powerful vehicle to encounter deep dimensions of being in the world. It provides a template for meeting adolescents on their own ground, and provides them with the opportunity give voice to their place in the world. But what drives that small voice to bring about change in the world?

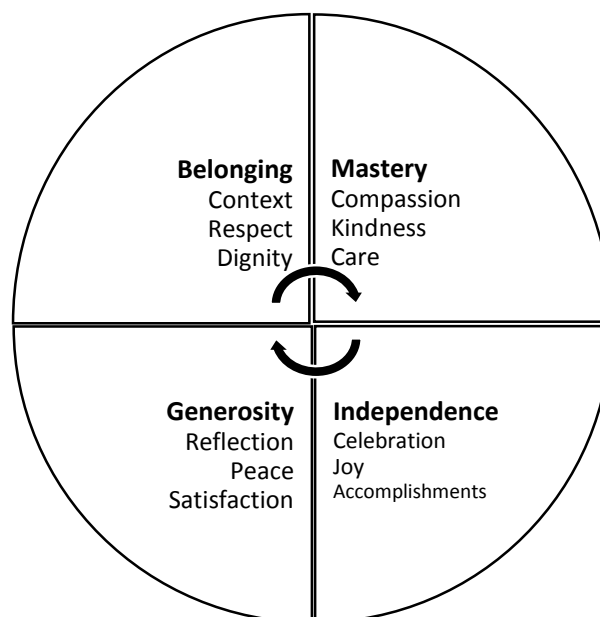


Figure 2. The Goal Wheel, derived from “The goal wheel: Adapting Navajo Philosophy to Work with Adolescents,” by Bruce, M. A., Garner, H., & Stellern, J. *Journal for Specialists in Group Work*, 36(1), 62-77. Copyright 2011 by Association for Specialists in Group Work.

The Transformative Nature of Storytelling

Feminist researcher Johnson-Bailey (2010) discussed the practical use and application of narratives to construct bridges of understanding between individuals, their families and communities. Traditionally, narrative oral traditions have been instrumental in defining the lives of disenfranchised groups or communities. She gave examples of life lessons she learned in language, cultural cues, and being female in a patriarchal world from stories shared with her by female relatives. As an academician, Johnson-Bailey discovered narratives to be important ways to learn about the lives of others and said “when we hear another person’s story, we search for how this story might relate to our own – we look for common ground” (p. 79). She conducted a literature review of the “transformative learning” (p. 81) that emerges from narratives of African American women as they made meaning of major life events and changes through the sharing of personal stories. Johnson-Bailey found that empowerment through narratives were first built in the “private sphere of the home” (p. 80), but affinity groups outside the home, such as church, social gatherings, and work provided even more opportunities for black women to reveal and strengthen their identities. She advocated for ways to use and develop narratives for learning, and included it in the reflective practice class she taught at the University of Georgia. Johnson-Bailey adapted the transformative process of storytelling to academia with a myriad of writings based on her stories of diversity, black women, and women’s studies (Johnson-Bailey, 2013). She identified the common ground between disparate individuals and groups through the transformative nature found in stories (Johnson-Bailey, 2013). The transformative nature of storytelling is one tool that could be used to promote prosocial behavior in teens.

Storytelling within the family is where “common histories, values, and emotions are shared, and supported through maternal scaffolding as children learn to repeat past events within social context and relationships” (Jennings and McLean, 2012, p. 1456 & p. 1466). Snyder (1997) said “when students engage in storytelling, they often report feeling a reduction in tension and anxiety that seems to emerge from expressing their own stories in metaphor and myth” (p. 7). Similarly, Beardall (2007) stated that “when people share their own experience or story with another, they give some part of themselves away in order to help someone else; both parties benefit from this” (p. 113). Storytelling, a precursor to formal theatre, is an open opportunity to share one’s inner light, which Quaker author Lacey (1998) defined as: “a Divine Spark which, when nurtured, can illuminate our lives....it deserves our loving attention...a divine presence in each person which influences our decision-making, and leads us to the truths we seek” (p. 19). Both storytelling and theatre “entertain, educate, transmit culture, instill values, and nourish the spirit” (McCaslin, 2006, p. 242) and have similar effects on influencing the values of audiences.

Engagement with Theatre: A Prescription for Change

In Basourakos’s (1999) literature review on the educational value of Canadian drama for moral education, he recommended theatre to be a viable component of moral education capable of nourishing moral consciousness. Basourakos campaigned for students to be exposed to live productions, which would give them access to valuable fictional contexts that can stimulate discussions about social, political, and cultural issues, while also cultivating an aesthetic appreciation of the elements of drama performance and production. He believed that all live theatre should be used to nurture and build morality

among youth, and that research of live productions of plays was a means for adolescents to creatively enhance critical reactions about themes in moral philosophy. This suggestion brings credence to Slade's (1959) view that "if drama is treated not merely as theatre but thought of in its original Greek sense as 'doing' and 'struggling,' then we are enabled to discover the doing of life" (p. 21).

Storytelling and Teens

In the past, storytellers assumed the responsibility of teaching communities through anecdotes, tales, and legends (Fox, 1994). Are teenagers capable of retelling stories today? According to Jennings and McLean (2012), children first learn the skill of making meaning out of stories from their mothers or primary care givers. Storytelling within the family is where "common histories, values, and emotions are shared, and supported through maternal scaffolding as children learn to repeat past events within social context and relationships" (pp. 1456). However, as children grow into adolescence, there's a shift in developing narratives from maternal to peer support. Friends use stories as ways of "developing intimate relationships that later become grounds for exploring identities" (p. 1467). When teens tell stories among friends, norms are reinforced, presentational awareness is heightened, and emotions and interpretations of events are validated.

Theatre Education and Social Justice

Gourd and Gourd (2011) designed a curriculum project using Augusto Boal's (2002) Forum Theatre to explore democracy and social justice with 150 eighth grade students in the Northwest. Forum Theatre promotes the development of understanding of personal experiences and social issues through theatre (Gourd & Gourd, 2011). The

intent of the project was to (a) acknowledge hurtful behavior that can damage a sense of community, (b) envision changes that benefit all members of a community, and (c) provide experiences for students to act out strategies that may improve relationships (p. 405). The investigators chose to empower students by not focusing their study on character traits and flaws, but rather on the characteristics of social inequities based on sociodynamic factors, such as race, gender, and sexual orientation. Three 50-minute sessions were videotaped of students engaged in Forum Theatre over three days. Direct observation indicated that students found meaning in the sessions, and engaged in transformative discourse on a diversity of issues. Gourd and Gourd (2011) found that when students were given the opportunity to engage in a creative project that coupled creativity with analyzing familiar scenes and actions, the students readily connected them to personal actions, relationships, and communication with others. Although participants were able to stretch personal limits and boundaries, they felt that more explicit questions about confronting inequities and injustices would have given them an opportunity to practice, understand, and develop democratic knowledge skills. The investigators called for the need for more opportunities for adolescents to share and re-play social inequities and relationships in safe environments.

A Call to Address Social Issues through Non-traditional Theatre Forms

Omasta (2012a) conducted a survey of US public high school theatre teachers and school administrators from institutions with a student enrollment of at least 200 students to understand the impact of theatre programs within the context of what was happening in educational theatre throughout the country. Out of the 13,000 schools invited to take part in the self-administered online/mail survey, 1,245 participated. Ninety-five percent

of respondents reported offering extracurricular theatre programs, and 79% offered theatre courses. In the analysis, two previous surveys (Peluso, 1970; Seidel, 1991) were referred to for reference data and to establish a baseline of comparison. Data collected for the 2012 survey included curricular theatre programs, play production activities, student and parent involvement, faculty demographics, training and employment conditions, performance facilities, production resources and new technology used, and program finances (Omasta, 2012). The 2012 survey also included supplemental information on schools addressing social issues through theatre courses and productions. Omasta's (2012c) comparison of data between the 1991 and 2012 surveys showed a marked decrease in theatre coursework and productions on topics such as abortion, divorce/single parent families, drunk driving, multiculturalism, sexual identity/LGBTQ issues, sexually transmitted infections, teen suicide, and gang/street/family violence. However, that may be a result of the addition of bullying as a social issue category in the 2012 survey. Teachers reported that 42% of their courses and 38% of their theatre productions dealt with bullying issues. Have the nation's theatre teachers taken on the responsibility of providing venues for students to discuss bullying? Its inclusion in the 2012 survey suggests that there is now more discourse in school theatre programs on the *why* of adolescent behavior rather than on the *what* (Omasta, 2012b). Future research should focus on *how* high school theatre programs address bullying in school classrooms and on stages. Saldaña's (2012) response to the survey recommended that theatre teachers inspect less traditional modes of theatre like theatre for social change in order for theatre education to grow, thrive and become more sustainable. Playback Theatre is one viable progressive form.

Playback Theatre

Playback Theatre (Playback) surfaced in the early 1970s as a form of theatrical improvisation in which people tell personal events from their lives, and then watch them enacted live in front of an audience (Salas, 2007, p. 6). An estimated 100,000 people use Playback worldwide, with companies in over 55 countries (Fox, 2007). In Playback, the text for a performance is not delivered by an expert, but comes from people within a community; presenting an opportunity to “imagine, intuit, fantasize, exaggerate, remember, and believe, as well as provide the capacities for faith, wonder, awe, and reason” (London, 2006, p. 9). Playback was developed to promote healing and social connection (Bornmann & Crossman, 2011, p. 168); providing “a safe and constructive venue for human experiences to be presented and listened to in their natural state” (Fox, 1994, p. 48). In Playback, “the metalevel of a community unites synergistically when a story is told and heard” (p. 34). This is especially appealing to adolescents as they seek groups outside the family environment. Playback is a theatre of immediacy that uses creativity to bring unheard voices together (H. Fox, 2007, Stanley, 2010). It is this kind of immediacy which, according to Gardner (1999), could enhance adolescent motivation and increase moral judgment.

Playback Research

Playback relies on the performer-audience relationship for telling and performing personal stories, and the human mirror neuron system (MNS), as suggested by Cook (2007), plays a significant role in this capacity. Whether performed or witnessed, linking actions and intentions of others’ has significant implications, and research has indicated that neurons in the motor cortex do not just code for action, but also a representation of the

action (Cook, 2007, p. 588). Cook advocated for theatre scholars to investigate the connections between MNS and live theatre and the affect they have on the relationship between performers and audiences in Playback. Salas (2005) studied Playback and bullying in schools among adolescents in Upstate New York. Salas's eclectic method of research involved assessing content of the stories shared, direct observation of the performances, and reviewing comment cards completed by students after follow-up lessons with teachers. Salas conducted a content analysis of themes that could be the focus of a program that encouraged students to play an active role in building cultures of change in their communities to eliminate bullying. She identified empathy, respect, and solidarity as the qualities needed for students to become part of a desired change in a school community. Salas called for collaboration between school personnel and the playback theatre team for student true-life stories to become a vehicle for change in their communities.

Bornmann and Crossman (2011) assessed the effectiveness of Playback as an intervention to enhance empathy, reduce acceptance of aggression, and provide instruction on criminal justice/court system issues that related to aggression among 47 urban fifth and eighth grade students. Participants were randomly assigned to experimental (Playback intervention) versus control (video intervention) groups and were administered pre- and post-test assessments, including (a) a questionnaire developed for the study "Children's Views of Aggression" (CVA) scale to assess aggression, and (b) "Index of Empathy for Children and Adolescents" (BEI: Bryant, 1982, p. 414) to assess empathy. The results of the study showed that student comprehension of the criminal justice/court system was enhanced. However, there were no significant changes in

predictions of aggression or empathy. The findings indicated that tolerance among participants for aggression was significantly reduced after exposure to Playback. The researchers discovered that the enactment process afforded by Playback developed empathy and had an impact on perspective-taking skills; giving the opportunity to view a situation in another way. In addition, they suggested that in the future, children be more adequately assessed on their responses to Playback and perspective taking to determine its usefulness over time. The investigators deduced that the shared bond of perspective taking is very useful in interpersonal relations and moral development; especially among adolescents as they mature into empathic and tolerant decision makers.

Playback Theatre with Adolescents: A Pilot Study. Within the context of the culture at Sidwell Friends School (SFS; Washington, DC), a Quaker school for students in grades pre-kindergarten through grade 12, the author examined the question “what impact does Playback have on teenagers at SFS when students are the performers?” (Reagan, 2013). The findings from this phenomenological study suggest that Playback is an appropriate fit for students to honor the Quaker philosophy of “that of God in each person” (SFS, 2013a) and that adolescents are capable of taking personal stories from an audience and expressing them abstractly through performance. The primary mode of inquiry was art-based (McNiff, 2011) with the intent to “communicate the indescribable” (Barone & Eisner, 2006, p. 96, p. 101) in a performance called an ethnodrama (Denzin, 2011; Saldaña, 2005). Participants were six SFS sophomores, performers of the school’s Friendly Rewinders Playback Theatre (FRPT) troupe, and one adult teller in the audience of one FRPT performance. Data were collected from in-depth, face-to-face, 60 minute interviews and direct email communication. Data analysis was based on a simplified

version of Maustakas's (1994) method by Creswell (2013) and Saldaña's (2013) dramaturgical coding method. Results of the study revealed five themes that had an impact on student participation in FRPT: (a) connections to the school's Quaker values, (b) personal and academic interests and activities, (c) motivations for participation, (d) friendships and a sense of belonging within FRPT, and (e) feelings of care, responsibility, accomplishment, and pride in replaying the story of the sole adult in the study. Data were transformed into an ethnodrama that described participants' experiences and researcher's interpretations of the data. The script, called "The Balancing Act" (see Appendix B) was presented in a performance at SFS on June 5, 2013, and performed by six eighth grade students and one SFS adult staff member. The artistic choice was made for the audience to experience spontaneous art making in a different modality; in a way that wouldn't distract the audience from watching the performance. A student artist from SFS painted her reflections of the themes and motifs in the ethnodrama onto a 30"x40" canvas in full view of the audience (see Appendix B). The purpose of this component of the study was to replace the use of language in a presentation of data with the provocation of shared meanings in a student-created work of art (Eisner, 1981), which she later called "Playback Reflections" (see p. 199).

Student involvement with FRPT was not contingent upon the participants' beliefs of the school's Quaker philosophy of "that of God in each person" (Sidwell Friends School, 2013a). The presence of core Quaker values at SFS may have influenced their decision to join FRPT. Although it was the initial novelty and non-traditional qualities of Playback that enticed students to participate in FRPT, friendships and the sense of belonging within the Playback group are what made the group sustainable. Their senses

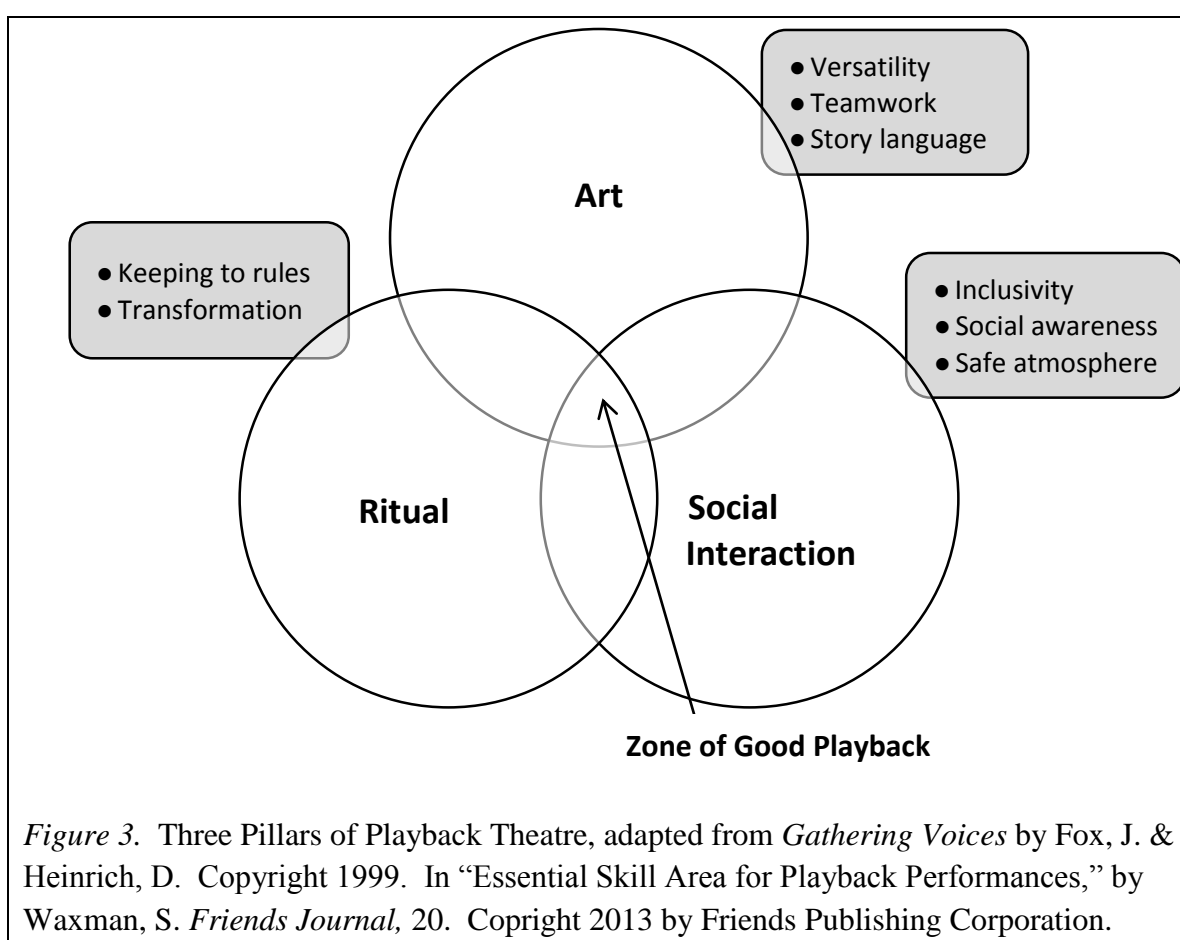
of purpose (Mariano & Savage, 2009) were strengthened when they performed personal stories shared by audience members.

Forward-thinking with Playback

Previous research has found that Playback performed by adults for schools has had an impact on adolescent moral growth and identity (Curran, 2006; Salas, 2005). In order for youth to become actively involved in performing Playback, contemporary perceptions and attitudes of teenagers must change. Opportunities are needed for adolescents to build constructive identities so that morality can develop and flourish (Youniss & Yates, 1999). Erwin (2002) said that “acknowledging and teaching students strategies on how to cope with social problems could lead to more positive life outcomes” (p. 33). Empathic listening and the sociocognitive skill of perspective taking are inherent to the process of performing Playback. It is these skills that provide adolescents with the opportunity to build moral reasoning (Eisenberg, McNalley, Miller, Shea, & Shell, 1991). Programs for adolescents that provide a learning environment promoting moral reasoning and emotional intelligence have important implications for increasing empathy and perspective taking in youth (Cobb & Mayer, 2000; Downey, L. A., Hansen, K., Lomas, J., and Stough, C., 2012; Mayer & Salovey, 1990). Both empathic and interpersonal awareness strengthen communal bonding during the process of responding to originally created works of art (Franklin, 2010). The respect, listening, and tolerance in Playback foster deeper bonding in a community and have the potential to keep a school body together (McHenry, 2008). A study on student training, directing, and leading a Playback troupe could substantiate Karcher’s (2009) suggestion that students are more affected by learning experiences when information is delivered by their peers. Additional research

on Playback with adolescents as performers needs to be undertaken before the effects can be understood.

Playback Theatre is an original form of improvisational theatre in which audience or group members tell stories from their lives and watch them enacted on the spot. This theatre form draws people closer as they see their common humanity through artistry, ritual, and community (see Figure 3). Stories are told and listened to as classmates take notice of others outside their comfort zones.



In Playback, the stories emerge from silence; instead of a text delivered by an expert, the text comes from the community; no one is privileged above anyone else; we value listening; and we cherish the deep dialogue that comes from such an empathic exchange. Playback Theatre becomes another approach to the teaching of core Quaker values. (Fox, personal communication, October 27, 2003)

The longing to share a story is a symptom of spirituality, that small voice within (Anzaldúa, 1999; Fox, 1839; Lacy, 1998). This voice deserves attention as it “influences decision-making and leads to the truths we seek” (Lacey, 1998, p. 19). Utilizing the Native American Indian counseling practice of the goal wheel (Bruce, Garner, & Stellern, 2011) within the framework of the Playback process with adolescents may inspire teens to share personal stories of belonging, mastery, generosity, and independence (pp. 62-77), precursors of prosocial behavior. A compelling study would be to devise and investigate a protocol that fuses Playback with the goal wheel (Bruce, Garner, & Stellern, 2011) to address the manifestations of that “voice within” (Anzaldúa, 1999, p. 87; Fox, 1839) adolescents; the driving force behind faith, love, hope, and courage. Such efforts would also answer the call for developing progressive theatre programs for youth that inspire social change (Bailin, S., 1993; Basourakos, J., 1999; Omasta, 2012b; Saldaña, 2012; Winston, 1996).

Playback with Youth and the Future

Life has always seemed to me like a plant that lives on its rhizome. Its true life is invisible, hidden in the rhizome. The part that appears above the ground lasts only a single summer. Then it withers away - an ephemeral apparition. I have never

lost the sense of something that lives and endures beneath the eternal flux. What we see is blossom, which passes. The rhizome remains. (Jung, C. G., 1963, p. 2)

To some, adolescence is seen as a necessary evil; revealing its insufferable head for only a few years before burying itself in the past of the individual it inhabits. For others, the teenage years are full of opportunities that make visible the trials and tribulations of the challenging journey towards adulthood. Self-disclosure and mutuality are at their height during adolescence; a period when the significance of friendships is greatest (Buhrmester & Furman, 1992). This is the phase in life before friendships “take a back seat to adulthood, marriage, and parenthood” (Collins & Laursen, 2004, p. 58). Schools and educators need to provide options for adolescents to build constructive identities for morality to develop and flourish (Youniss & Yates, 1999). Weissbourd (2012) suggested that schools strengthen these relationships by providing well-structured and meaningful opportunities that bolster student morality (p. 7). Based on the above literature the question arises: Why not use school time and/or service-learning opportunities to introduce Playback in schools? Exposing adolescents to Playback could provide opportunities for students to develop closer relationships as they see their common humanity emerge through storytelling and story listening. Adolescents, who typically spend a great deal of time being concerned about outward appearances, could turn inward – to access, share and listen to personal stories. Playback provides a significant experience for adolescents to make personal connections between creative expression and the healing power of the arts (Nobel & Stuckey, 2010). If adults used Playback as a model to contribute to positive adolescent emotional, social, and even physiological experiences (Dawes & Larson, 2010), then it could be assumed that

students would be motivated to learn more and develop healthier relationships.

Acknowledging and developing strategies on how adolescents cope with social problems with Playback could lead to more positive life outcomes. Playback has the potential to provide youth with the opportunity to participate in decision making opportunities relevant to their lives, foster deeper bonding in the community, and strengthen core values of respect, listening, and tolerance (McHenry, 2000) as they progress towards a constructive sense of self (Hill, et. al, 2010).

Gourd and Gourd's (2011) study on forum theatre indicated the need for future studies regarding adolescent discourse on social inequities and relationships in safe and creative environments. Playback could be the next step taken for such research. It will be important to understand the effectiveness of this hands-on, activity-based learning approach that "assists student interaction and social and cognitive development through the sharing and witnessing of personal of stories" (p. 456). It can be deduced from Patrick and Ryan's (2011) research that Playback may be another means to transcend boundaries of communication; building bridges of communication and compassion among adolescents. And, Cobb and Mayer's (2000) suggested use of emotional intelligence (EI) as an assessment tool for adolescents regarding empathy and perspective taking may be one way to examine adolescent involvement with Playback.

Playback is a "theatre of listening" (Dennis, 2004, p. 21) that strengthens social and emotional connections. Because shared bonds among adolescents are very important in interpersonal relations (Giordano, 2003), Playback with adolescents has the potential to demystify the notion that teenagers are not "hard-hearted bastards" (Sercombe, 2010, p. 42), but caring storytellers and story listeners emerging into tomorrow's decision

makers and leaders. Teachers and those on the perimeter of a culture have the responsibility for establishing opportunities of accomplishment for teenagers (Mansur (2010; 2011). This research study recommends further investigation into adolescent engagement with Playback and its effectiveness as a tool to promote prosocial behavior.

Summary

The intent of this literature review was to examine the proposition that Playback can enhance moral behavior, development, and purposefulness. This chapter suggests that teenagers are as capable as adults in taking on the risks of performing Playback. The feasibility of this claim was examined by study of adolescent relations, moral growth and identity, creativity, motivational and social development in the learning environment, and the role of spirituality in the drive for social change. A multi-cultural connection was made between the spiritual and practical applications of a Native American counseling model used to establish a relational world view and sense of pride among adolescents through the transformative nature of storytelling. The case was made for addressing social issues through the less traditional and more progressive theatre forms, and a rationale was proposed for investigating the impact of Playback on adolescents and its potential as a tool for promoting prosocial behavior.

CHAPTER 3

Method

Rationale

This qualitative study investigates how teenagers engage in and respond to the Keep the Peace Leadership Program (KPLP), a Playback training and leadership program addressing forms of bullying, led by college mentors from the department of Dance and Theatre, School of Education, Duchesne Center for Religion and Social Justice at Manhattanville College in Purchase, NY, with professional actors from Big Apple Playback Theatre. Research was conducted in three phases. Phase one consisted of administering the forms of bullying scale (FBS; Cross, Dooley, Shaw, Waters, & Zubrick, 2013) to measure the bullying climate of KPLP participants. Additional data was collected through direct observations and personal interviews for phase two. Synthesizing, analyzing, interpreting, and reporting data in the form of an ethnodrama was phase three. Data analysis, based on a simplified version of Maustakas's (1994) method by Creswell (2013) and Saldaña's (2013) dramaturgical coding method, was best suited for this phenomenological research since the goal was to "capture and document the realities of the people interviewed and observed in a medium that was compatible for sharing findings and insights" (Saldaña, 2011, p. 15). The investigator's objective was to discern individual meaning from the complexity of data shared during Playback sessions and interviews. The representational and presentational method of ethnodramatic research was deemed most appropriate for this ethnographic fieldwork because the art form is "an effective modality for communicating observations of cultural, social, and personal life" (p. 15). Dramatizing data fits within the scope of the expressive therapies

field, as it provides a novel and aesthetic means to combine a nontraditional research method (ethnodrama) with a progressive theatre form (Playback).

Research Question

The intention of this study to better understand the impact of a Playback leadership program on a group of adolescents living in a shelter for the homeless while they share personal experiences with bullying. Research questions emerged after the investigator (Reagan, 2013) conducted a pilot study on his examination of the impact of Playback on six high school students at Sidwell Friends School in Washington, DC.

Research Questions:

1. What is the phenomenological experience of teens participating in a Playback program?
2. What are the challenges and triumphs of engaging in this endeavor?
3. How does participating in Playback affect students' views on bullying?
4. What discoveries have students made that can eliminate bullying in their communities?

Research Design

Participants

Eleven youth and 11 college students participated in the study (see Appendices C and D for informed consent forms). Participants were observed during KPLP and interviewed about personal, social, and emotional responses pertaining to bullying. Youth were residents at the Coachman Family Center (CFC), a transitional housing facility in White Plains, NY.

Context

To fully understand the background of the youth participating in KPLP, it was important for the author to learn about the plight of children who are homeless in Westchester County, NY, the location of the study. In 1987, the McKinney-Vento Homeless Assistance Act (PL 100-77) was the nation's first major legislative response to homelessness (National Coalition for the Homeless, 2006, p. 1). Amended several times since then, the McKinney-Vento Act is a landmark legislation that has saved lives and helped hundreds of thousands Americans regain stability (p. 4). Unfortunately, homelessness has not been eliminated in this country. A lack of affordable housing, unemployment, limited access to resources and support, and health and mental challenges are just some of the contributing factors to family homelessness (National Center on Family Homelessness, 2014, para. 2), which affects hundreds of thousands of Americans, including more than 1.6 million children (para. 1). Although homelessness in the United States has declined by nearly four percent between 2012 and 2013, there still remain 610,042 people experiencing homelessness every night, with 215,344 living in unsheltered locations, and 394,698 living in sheltered locations (US Department of Housing and Urban Development, 2013, p. 1). In 2013, fifty-eight percent of all homeless people in families were children (p. 1). And, in New York City, according to the Coalition for the Homeless (ACH), an advocacy group dedicated to the principle of affordable housing, an excess of 60,000 people, including more than 22,000 children experience homeless each night, with more than 40,000 children sleeping in the municipal shelter system (ACH, 2014, para 1).

Directly north of New York City, and east of the Hudson River, is Westchester County, with a population rapidly approaching one million (Westchester Government, 2013, para 1). The Westchester Coalition for the Hungry and Homeless reported that the Westchester County Department of Social Services (DSS) had a 24% increase in homelessness in the county in 2012, with children accounting for the fastest-growing group in the shelter system (Westchester Coalition for the Hungry and Homeless, 2014, para. 8). The housing office of the Westchester county Department of Social Services (DSS) provides temporary shelter to the homeless and case management services in shelter facilities, transitional facilities, and emergency apartments (Westchester County Government, 2014, para. 1). To accomplish this task, DSS contracts with various agencies, including Westhab, a nonprofit provider of affordable housing and supportive services in the county.

Coachman Family Center. Westhab, an independent non-profit organization dedicated to building communities by changing lives, began addressing the growing housing crisis in Westchester County in 1981 when it used public assistance funds to preserve and expand housing rather than pay for expensive and inadequate motel shelter (Westhab, 2014a, para. 1). Westhab has since become Westchester's leading provider of housing and supportive services for low-income populations, which includes programs for veterans and senior citizens, employment services to foster independent living, and extensive youth services programs. The Coachman Family Center (CFC) in White Plains, NY, a transitional housing facility operated by Westhab that, as of 2014, serves 300 families. When a family is identified as homeless by the Westchester Department of Social Services, they are placed in temporary homes like Coachman. And, because of the

McKinney-Vento Act, children are placed as close as possible to “their school of origin so as not to disrupt such children’s education” (National Coalition for the Homeless, 2006, p. 33). Families with children placed at Coachman are provided transportation to their original home school, within 50 miles of White Plains, NY. CFC youth services programs serve more than 300 families with children, not only in White Plains, but in Yonkers, Mount Vernon, and the Bronx. Activities range from after school homework help and recreational activities, to enrichment programs in computers, social skills, and the arts.

Manhattanville College. One provider of programs for Coachman has been the Duchesne Center for Religion and Social Justice (Duchesne Center) at Manhattanville College (Mville) in Purchase, NY. Founded in 1841 as a Catholic college for women, Mville has evolved into a co-educational, non-denominational institution of higher learning committed to educating students to be ethical and socially-responsible leaders in a global community (Manhattanville College, 2006a, p. 1). The Duchesne Center facilitates experiential and service learning opportunities for students through community outreach, cultural leadership, academic, and spiritual initiatives both on and off-campus (Manhattanville, 2014d, p. 1).

Recruitment

A total of 11 youth from Coachman Family Center (CFC) initially participated in KPLP. However, it wasn’t until the third session when a consistent group of six participants was confirmed. All youth were in residence at CFC. Manhattanville College (Mville) in Westchester County has a 14-year relationship providing services and projects with children and teens from Westhab (personal communication, Craig Donnelly, May 6,

2014). Some of the CFC youth have been to the Mville campus for other college-sponsored programs. Participants were recruited by Craig Donnelly, JoAnne Ferrara, and Hannah Fox, community service coordinator, associate professor of education, and associate professor of dance and theatre, respectively, at Mville. Westhab youth services director Giselle Ayala, youth services counselor Ivan Smith, and CFC youth activities counselor Nelson Ramirez also made person-to-person contact with teens to share information about KPLP and the study. The investigator created a flyer (see Appendix E) which was shared with staff at CFC to distribute to potential candidates and their families. Demographics of participants with pseudonyms are identified in Table 5.

Table 5

Descriptive Characteristics of Teen Participants

Participants interviewed by researcher	1.	Damon, male, age 12, 7 th grade, African American
	2.	Ilanna, female, age 11, 5 th grade, African American
	3.	Kelly, female, age 12, 7 th grade, Latino
	4.	Kevin, age 11, 5 th grade, African American
	5.	Niki, female, age 11, 5 th grade, Latino
	6.	Tylisa, female, age 12, 5 th grade, African American
Participants not interviewed	7.	Dana, female, age 11, 6 th grade, White
	8.	Ian, male, age 20, 12 th grade, African American
	9.	Joseph, male, age 16, African American
	10.	Mark, age 14, 8 th grade, White
	11.	Richard, male, age 13, 8 th grade, White

Mville college student participation was consistent throughout the six-week program. Perhaps this was because KPLP was also part of a course for college credit, Performance Seminar: Playback Theatre (Manhattanville College, 2014b), which was taught by the KPLP facilitator. Eleven Mville students, many theatre majors and minors, participated in KPLP (see Table 6). The investigator recruited four Mville college students in KPLP to be interviewed so that he could learn about their experience as well

as confirm some of his own observations throughout the six-week period. One-on-one, 45-minute interviews were conducted between the author and Andy, Carl, Lisa, and Jennifer in a private room in the college library.

Table 6

Descriptive Characteristics of Manhattanville College Participants

Participants interviewed by researcher	<ol style="list-style-type: none"> 1. Andy, male, 18, freshmen, straight, White 2. Carl, 18, straight, freshmen, Latino 3. Lisa, female, 18, freshmen, straight, Latino 4. Jennifer, 20, junior, gay, Multi-racial
Participants not interviewed by researcher	<ol style="list-style-type: none"> 5. Amy, female, 22, senior, straight, White 6. Annie, female, 19, sophomore, straight, White 7. Alice, female, 20, straight, sophomore, White 8. Alexa, female, 19, sophomore, straight, White 9. Gail, female, 20, junior, straight, White 10. Samantha, female, 21, junior, straight, Latino 11. Russ, male, 21, senior, bisexual, White

Note: To gain insight on the impact of KPLP, the author interviewed four college students. To assure anonymity, names of participants have been changed.

Teen Participant Attendance

Gender	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6
	3/20/14	3/27/14	4/3/14	4/10/14	4/17/14	4/24/14
<i>Female</i>	Kelly	Dana	Ilanna	Ilanna	Ilanna	Ilanna
	Niki	Kelly	Kelly	Kelly	Niki	Kelly
		Niki	Niki	Niki	Tylisa	Niki
			Tylisa	Tylisa		Tylisa
<i>Male</i>	Ian	Damon	Damon	Damon	Damon	Damon
	Joseph	Kevin	Kevin	Kevin	Kevin	Kevin
		Richard		Mark		

The first KPLP session consisted of four teens from CFC, including two twelve year-old Latino females, Niki, age 11, and Kelly, age 12, and two African American males, Joseph, age, 16, and Ian, age 20. Because of the age difference between the females and males, the KPLP facilitator requested that the two older males not return to the subsequent sessions. Her rationale behind this choice was to focus on stories about bullying among middle school students. (Note: Ian returned to attend the KPLP performance on April 24.) Observations of youth interaction with Mville students, KPLP facilitator, and the Playback process were recorded in writing by the investigator.

The second KPLP session consisted of six participants: (a) Niki and Kelly from session one, (b) two African American males, Damon, age 12, and Kevin, age 11, and (c) a brother and sister, Richard, age 13, and Dana, age 11 who were White. Richard and Dana attended only one session since their family left CFC after finding a permanent home that week. With the exception of Mark, age 14, who joined session four and did not return the following week, participation remained unchanged until project completion

(see attendance roster in Table 7. After the last Playback session, the author conducted a 50-minute, face-to-face interview with the final six participants in a private dining room on campus.

Big Apple Playback Theatre. Adults participating in the study were the youth activities counselor and four members of Big Apple Playback Theatre (BAPT), an improvisational physical theatre company that uses Playback to invite dialogue, build community, and create compelling theatre (2014b). BAPT members trained the participants in Playback, shared information about the topics of bullying and sexual harassment, and helped build a safe and respectful ensemble (BAPT, 2014, p. 2). There was a consistent adult presence by BAPT members for each of the six sessions. Table 8 identifies the adults who attended the first session and completed the forms of bullying scale (FBS). Mville college professor Hannah Fox is the artistic director of BAPT and facilitator of the KPLP. BAPT company members attended the Playback sessions alongside CFC youth and Mville students. There were always at least two BAPT company members present at each session, although regular attendance among the same people was inconsistent. The friendly adult presence of BAPT company members contributed to the comradery and sense of safety and community among all participating in the program. The professional artists provided many opportunities for teachable moments as BAPT company members tutored CFC youth and Mville students on Playback techniques when working in small groups.

Table 8

Descriptive Characteristics of Adult Participants

-
1. Helen, 43, straight, White, Playback facilitator, BAPT artistic director
 2. Crystal, 35, straight, White, BAPT company member
 3. Sabeeha, 31, straight, African American, BAPT company member
 4. Leo, 25, straight, Latino, CFC youth activities counselor
-

Note: Pseudonyms of adults who completed the forms of bullying scale during their first visit to KPLP. CFC youth activities counselor was interviewed for the study.

Procedure**Phase One: Administration of FBS**

Phase one consisted of administering the forms of bullying scale (FBS; Cross, Dooley, Shaw, Waters, & Zubrick, 2013; see Appendix F) to measure the climate of bullying in participants' homes, schools, and communities. Permission to use FBS was granted to the investigator on October 6, 2013, by the Child Health Promotion Research Centre, School of Exercise and Health Sciences at Edith Cowan University in Mount Lawley, Western Australia (see confirmation letter in Appendix F). In their study of traditional bullying behavior and its consequences on 4,279 Australian youth ages 12-15 years (p. 1), Cross et al. generated the FBS as a self-reporting survey to identify bullying victimization and perpetration. They found the scale to be a valid and reliable estimate for measuring bullying victimization and perpetration in adolescence. The FBS is prefaced with an explanation of bullying as when one or more things (see Table 9) happen repeatedly to someone who finds it hard to stop it from happening again. There are clarifications on what is not considered bullying and examples describing cyber bullying.

Table 9

Forms of bullying scale overview

Bullying is when a person or a group of people:

1. Make fun of or tease someone in cruel ways.
2. Tell lies or spread nasty rumour.
3. Leave someone out on purpose.
4. Hit, kick or push.
5. Deliberately damage, destroy or steal someone's belongings.
6. Threaten or be hurtful to someone.

It is not bullying when:

1. Teasing is friendly and playful.
2. Two people who are as strong as each other argue or fight.

Cyber bullying is bullying using a mobile phone or the Internet when a person:

1. Sends or emails nasty or threatening messages
2. Posts nasty comments or pictures about someone
3. Is deliberately ignored or left out of things over the Internet

Note: Summation of the FBS (Cross, Dooley, Shaw, Waters, & Zubrick, 2013). The complete FBS includes artwork for each category within the questionnaire (see Appendix F for the entire scale).

The FBS is presented in two sections with ten similar categories identifying types of bullying (see Table 10). The first section (FBS-V) refers to when a person has been a recipient of bullying by another person; the victim. The second section (FBS-P) pertains to the number of times someone may have bullied another person; the perpetrator. There was not a section on whether someone observed events of bullying; the witness. Using a Likert scale from 1 to 5 (see Table 11), respondents circled the corresponding number pertaining to the frequency of their personal experience with bullying.

Table 10

FBS Bullying Categories

1. Teasing.
2. Secrets.
3. Breaking up friendships.
4. Threats.
5. Physically hurting or ganging up against someone.
6. Name-calling.
7. Intimidation.
8. Damaged, destroyed or stole someone's property.
9. Left someone out.
10. Told lies or spread false rumors.

Note: Ten types of bullying are included in both sections of the FBS.

Table 11

Likert Scale Denoting Personal Frequency of Bullying in FBS

<i>Section</i>	<i>Scale</i>	<i>Description</i>
One: FBS-V (Victim)	1	This did not happen to me.
	2	Once or twice.
	3	Every few weeks.
	4	About once a week.
	5	Several times a week.
Two: FBS-P (Perpetrator)	1	I did not do this.
	2	Once or twice.
	3	Every few weeks.
	4	About once a week.
	5	Several times a week.

Note: The FBS does not have a category for witnesses of bullying.

Data from the survey was manually compiled and interpreted by the investigator, and presented as a power point using descriptive statistics during the second Playback training session. The purpose of this phase was to learn if the FBS could function as a blueprint for identifying themes for stories to be shared during the training workshops,

and whether or not participants would be motivated to share personal stories of bullying when they have been involved as victim, perpetrator or witness.

Phase Two: Observations and Interviews

The primary mode of inquiry for the second phase was phenomenological (Creswell, 2009) and art-based (McNiff, 2011), with the intent to “communicate the indescribable” (Barone & Eisner, 2006, p. 96, p. 101) in an original script displaying and artistically interpreting the data called an ethnodrama (Denzin, 2011; Saldaña, 2005). In order to understand the meaning of the experience for the participants, the investigator functioned as a participant observer and utilized multiple methods to collect data, while maintaining particular attention to triangulation (Merriam, 1998). Qualitative data gathered included in-depth observations and detailed descriptions of rehearsals, trainings, performances, interactions, interviews, and behaviors of participants. The analysis and interpretation of data in phase three was a written transformation of the data describing the participants’ experiences and researcher’s interpretations into an ethnodrama (Denzin, 2011; Saldaña, 2005), which is included in the results section of this paper.

The KPLP Program. The Keep the Peace Leadership Program (KPLP) was an adaptation of Big Apple Playback Theatre’s “Keep the Peace! An Interactive Theatre Anti-bullying Program for K-12” (BAPT, 2014). KPLP was conducted in one and one-half hour sessions on six consecutive Thursdays, March 20 – April 24, 2014, on the campus of Manhattanville College. The purpose of the program was to train teens in Playback using personal stories that addressed forms of bullying and sexual harassment. The model was adapted to accommodate both the CFC youth and Manhattanville college students, with the college students serving as mentors and companions to the students

from CFC. Mville students reported at 4:20 pm to prepare with the facilitator/college professor for each session. CFC youth were schedule to arrive one hour later to participate in KPLP, which ran until 6:50 pm.

KPLP was designed to educate CFC students about bullying so that they could understand how bullying is different from fighting. The program (a) provided affirmation and relief for participants who had been bullied, (b) empowered witnesses who had the desire to decrease bullying in their communities, (c) discussed vocabulary and appropriate responses to discuss and report bullying, and (d) identified specific actions youth can take to reduce bullying (BAPT, 2014). Utilizing Salas's participant-performance model for Playback (Salas, 2011, p. 99), the six-week KPLP program brought together teens and college students of various ages from different socio-economic backgrounds to focus on the specific theme of bullying. KPLP was held in the Kennedy Dance Studio on the campus of Manhattan College, a large room with sprung floor, mirrors, and plenty of natural and artificial light. Onsite research was conducted by the investigator during each session from 4:20 – 6:50 pm. Interviews with six CFC youth and four Mville students were conducted at the college on Thursday, April 24 and Friday, April 25, respectively. Interview questions are detailed in Table 13.

Table 12

KPLP Session Overview

<i>Date</i>	<i>Objective</i>
Thursday, March 20	Welcome CFC guests and team building
Thursday, March 27	Do Playback together
Thursday, April 3	Introduce Keep the Peace model
Thursday, April 10	Playback and Keep the Peace practice
Thursday, April 17	Playback and Keep the Peace practice, prepare for informance
Thursday, April 24	KTP performance/s with middle school students!

Note: Lesson design created by KPLP Playback facilitator, Hannah Fox, 2014.

In advance of the arrival of the youth from CFC, the Playback facilitator/professor prepared Mville students with the objectives and goals for each session. College students had the opportunity to check in with the facilitator to share their thoughts and feelings about the experience each week, and volunteered to conduct warm-ups and theatre games with the teens. The content of each session was determined by the facilitator, who also functioned as the conductor for the Playback forms. The facilitator empowered the college students to take ownership of the activities with the teens, as she had them divide up into small groups for discussions and Playback practice. Her objective was to “solidify the group and create group trust and connection” (Hannah Fox, personal communication, March 31, 2014). Mville students were familiar with Playback because they were introduced to the technique at the start of the school semester in January, before KPLP began in March.

Table 13

Interview Questions

-
1. How long have you been a student at your school?
 2. What are your views/opinions on the forms of bullying scale (FBS)?
 3. Do you have any favorite subjects or activities that you like to do at school?
 4. What engages you at school and what disinterests you?
 5. What types of activities are you involved with both inside and outside of school?
 6. Are you on any sports teams or do you participate in any arts groups or clubs? If so, what are they, and why do you participate with these groups?
 7. Do you have time to balance both work and play while being a high school student?
 8. How do you spend your free time?
 9. When did you first experience Playback?
 10. Do you find Playback to be interesting? If so, explain.
 11. What skills do you gain from participating in Playback?
 12. What has been really good about participating in Playback?
 13. What have been some of the challenges faced while participating in Playback?
 14. Do you have any desire to continue working with Playback?
 15. What kind of impact does Playback have on bullying?
 16. Could Playback help to reduce bullying? If so, explain.
 17. What Playback role do you enjoy most? Conductor? Actor? Musician? Teller?
-

Note: Questions were adapted appropriately for each age group.

Phase three: Data Analysis

At the first KPLP session on March 20, 2014, participants completed the forms of bullying scale (FBS; Cross, Dooley, Shaw, Waters, & Zubrick, 2013) to measure the climate of the bullying culture in their communities. (See Appendix F for survey). Data was manually compiled and interpreted, presented through descriptive statistics, and shared at the second session of KPLP. The investigator functioned as a participant-observer and used multiple methods to collect, analyze, and interpret data while maintaining particular attention to triangulation. He documented, transformed, and dramatized qualitative data which described the participants' experiences as well as incorporated his own interpretation of the ethnographic data into a playscript known as an ethnodrama (Denzin, 2011; Saldaña, 2005). (Note: According to (Saldaña, 2008), an

ethnodrama refers to the written theatre script, and ethnotheatre refers to the production and live performance of the script.)

Data analysis for the ethnodrama was based on a simplified version of Maustakas's (1994) method by Creswell (2013) and Saldaña's (2013) dramaturgical coding method.

- Significant statements were identified from all data sources: verbatim interview transcription, personal journals, participant observation field notes and audio recorded sessions,
- After reviewing significant statements several times, possible themes were noted, listed, identified using in vivo coding, and meanings formulated,
- Statements that supported themes were prioritized, and statements that were too weak to support each theme were eliminated,
- Dramaturgical coding was applied to the themes denoting participant objectives, conflicts, tactics, attitudes, emotions, and subtexts (Saldaña, 2013).

Researcher's Positionality

The researcher is a graduate of the Playback Theatre School in NY, accredited Playback trainer, and has studied with Playback co-founders Jonathan Fox and Jo Salas. A registered drama therapist and theatre educator, he has been teaching and directing Playback with youth since 2003. In 2013, the investigator conducted a phenomenological pilot study that described the impact of Playback on high school students at Sidwell Friends School in Washington, DC. Presentation of results was an intersubjective process as key themes were selected and integrated into the ethnodrama; accounting for

the investigator's opinions and perceptions towards in the representation of data that presents youth voices with integrity.

Ethical Considerations

The investigator received Institutional Review Board (IRB) approval from Lesley University on March 7, 2014. Also, as a requirement for research conducted at Manhattanville College, the investigator completed the Collaborative institutional training initiative (CITI, 2014) an online course for investigators to conduct human subject research. Manhattanville College Institutional Review Board (IRB) approval was granted on March 17, 2014.

Subjects and their parents gave written assent/consent for the study. An explanation of the research was explained in the recruitment letter and on assent/consent forms (see Appendices C and D). Privacy, confidentiality, and anonymity were protected, participants did not risk any stress or harm by participating in the research, and information gathered was not used for any other studies. Names and private information of those interviewed were changed in the presentation of data. Session materials, including reports were kept confidential and used anonymously only for purposes of supervision, presentation and/or publication. Transcripts are on a password protected computer, as well as in a locked file cabinet in the investigator's possession for possible future use. This information will not be used in any future study without written consent of participants and their parents. The study did not necessarily provide any benefits to participants. However, participants may have experienced increased self-knowledge and other personal insights that s/he may be able to use in daily life. The results of the study

are aimed to help increase public and professional awareness of the impact of Playback Theatre with adolescents.

CHAPTER 4

Results

The Keep the Peace Leadership Program (KPLP) at Manhattanville College (Mville) in Purchase, NY, was conducted for two hours once a week for six weeks (March 20 – April 24, 2014). The program was led by Big Apple Playback Theatre (BAPT) and Manhattanville College (Mville) for teens living in Coachman Family Center (CFC), a transitional housing facility in White Plains, NY. Ethnographic data gathered by the investigator included in-depth observations and detailed descriptions of interactions, trainings, rehearsals, performances, interviews, and behaviors of participants. At the first KPLP meeting, youth, college students, and adults completed the forms of bullying scale (FBS; Cross, Dooley, Shaw, Waters, & Zubrick, 2013), a valid and concurrently reliable measure of self-reported frequency of bullying victimization and perpetration. The investigator observed and identified an array of themes and sub-themes about the impact Playback had on CFC youth. Results consisted of excerpts from the investigator's field notes, verbatim transcripts from interviews, and the author's interpretation of the data in charts and figures. For representation purposes, data were transformed into an ethnodrama (Denzin, 2011; Saldaña, 2005). The findings suggest that when a Playback forum is provided for teens to share incidents of bullying, empathic listening and the sociocognitive skill of perspective taking inherent to the process of Playback (Bornmann & Crossman, 2011) inspire youth to disclose, discuss and share potential solutions to bullying incidents themselves (McGrath, 2013).

Forms of Bullying Scale (FBS): Outcomes and Responses

The forms of bullying scale (FBS; 2013) was administered to all participants at the first KPLP session. The investigator initially selected to use the FBS to measure the

bullying climate of everyone involved with KPLP and to learn if the scale could function as a predictor of participants' contributions of memories, events, and stories during KPLP; suggesting a blueprint for content of stories dealing with the issue of bullying. Mean Likert scores were calculated and shared at the second session of KPLP. Interestingly, the majority of participants reported little to no occurrences of being bullied or bullying another person on the survey. FBS results provided no indication that bullying was prevalent in the lives of CFC youth (see Tables 28-29). Bullying incidents reported by CFC youth as victim or perpetrator ranged from "less than every few weeks" and "once this happened to me" to "not at all."

When FBS results were shared with participants at the second KPLP session, participants did not seem surprised or affected by the data. They were much more eager to share stories about bullying using Playback, which seemed to produce more salient, visible, immediate, accessible and engaging data for them. Questions for the investigator emerged from the FBS results: (a) is bullying a problem for youth today? (b) what personal stories do CFC participants have of bullying as witness, perpetrator or victim? (c) what role could Playback play in eliminating bullying? The qualitative data indicated that Playback became the better venue for participants to disclose information about personal experiences with bullying than the FBS. Stories told and shared during KPLP sessions were rich and varied. The empathic connections generated from the person-to-person contact during the KPLP sessions among CFC youth, Mville students, and BAPT actors were more effective approaches to ascertaining and discussing bullying incidents.

In the group CFC interview, youth were asked about their thoughts on FBS. Kathy contributed that "I had nobody ask questions like the ones on that thing [FBS]. It

let me know how I could act.” Kevin said that “it didn’t help us share stories, but it made me think about my stories.” Nina commented that “I think it’s useful, and could maybe stop bullying.” The investigator had hoped the FBS would inspire deeper stories that pertained to the various categories of bullying identified in the scale. However, due to time constraints, and limited number of sessions, the scale was more of an adjunct to KPLP; functioning as a snapshot of participants’ bullying cultures in one moment in time, not as a story predictor.

Mville students had earnest responses to the survey during their individual interviews. Andy remarked “I think the survey is useful and good, especially for kids. It outlines what bullying is.” Lisa said “I like it, and I liked the pictures. It was easy to understand, the questions weren’t hard at all and the pictures helped depict what you’re trying to say.” Jennifer felt that the FBS was “hard, bullying in adults is a lot different than bullying for youth, and there are a lot of different attributes to it that don’t fall under the general topics of bullying.”

Table 14

FBS, How often have you been bullied by one or more people?

Identifier:	Description
a.	Teased: <i>I was teased in nasty ways.</i>
b.	Secrets: <i>Secrets were told about me to others to hurt me.</i>
c.	Friendship: <i>I was hurt by someone trying to break up a friendship.</i>
d.	Afraid: <i>I was made to feel afraid by what someone said he/she would do to me.</i>
e.	Physically hurt: <i>I was deliberately hurt physically by someone and/or by a group ganging up on me.</i>
f.	Name-calling: <i>I was called names in nasty ways.</i>
g.	Like me: <i>Someone told me he/she wouldn't like me unless i did what he/she said.</i>
h.	Deliberate Damage: <i>My things were deliberately damaged, destroyed or stolen.</i>
i.	Left out: <i>Others tried to hurt me by leaving me out of a group or not talking to me.</i>
j.	Lies & Rumors: <i>Lies were told and/or false rumors spread about me by someone, to make my friends or others not like me.</i>

Respondents circled one number for each statement: 1 = This did not happen to me, 2 = Once or twice, 3 = Every few weeks, 4 = About once a week, 5 = Several times a week or more.

Note: From Cross, Dooley, Shaw, Waters, & Zubrick, 2013.

How often were you bullied by one or more young people in the following ways?

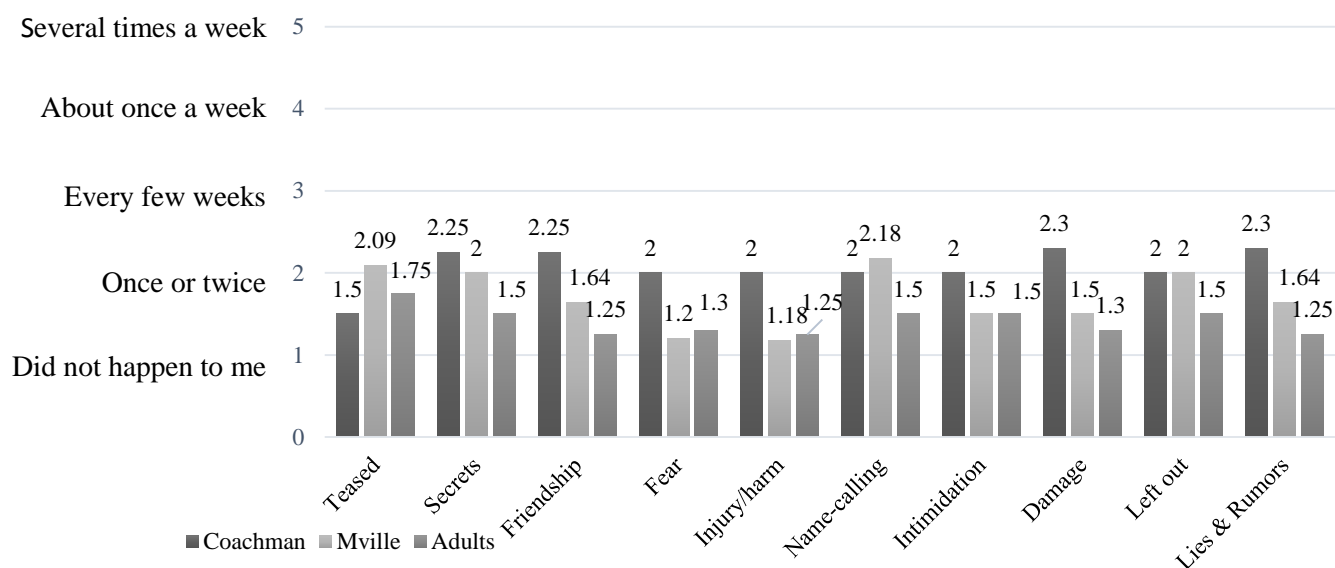


Figure 4. Mean FBS Likert scores for Participants; CFC youth, Mville students, and adults.

How often did you bully a young person?

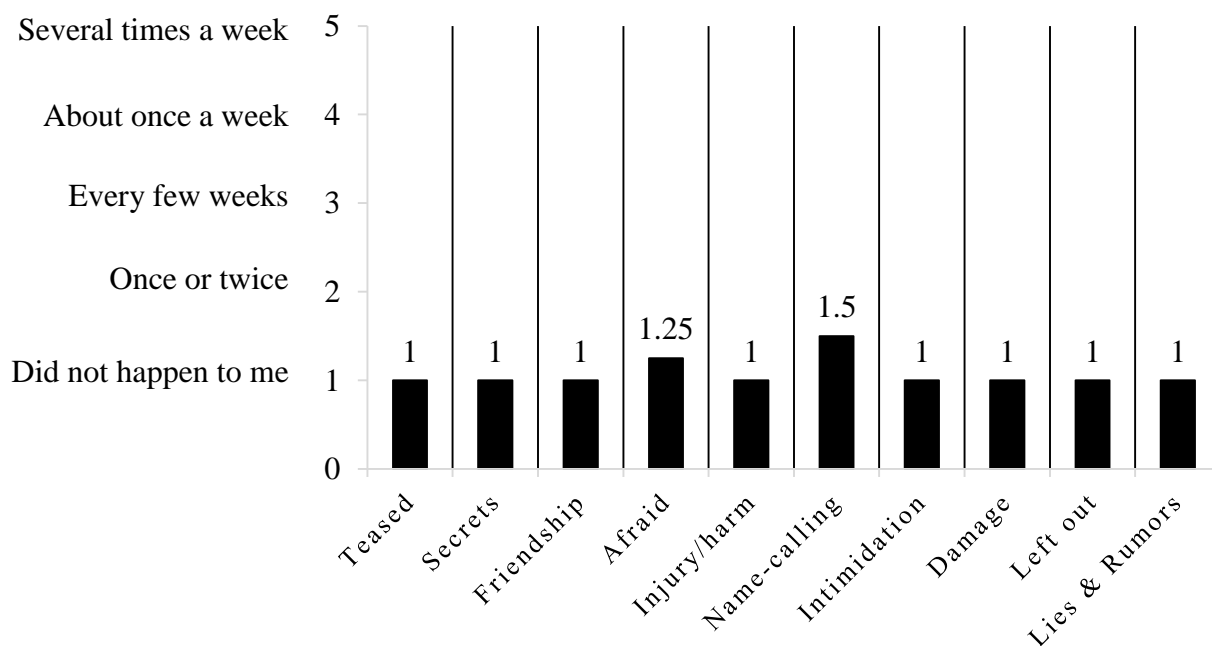


Figure 5: Mean FBS Likert scores for CFC youth.

Bullying

Prior to the arrival of CFC youth for the second KPLP session, one Mville student observed how the teens were open and willing to disclose personal stories about bullying because the college students were able to function as role models. Lisa said “although we only see them once a week, the kids seem ready and willing to participate.” Tom noticed how “their [CFC youth] feelings depend on how we feel.” Physical and action-based exercises brought participants outside themselves while strengthening and deepening communication. The focus of the KPLP facilitator was on participants developing a consciousness of self through modeling, storytelling, empathic listening, and action oriented exercises. A positive dynamic and enthusiasm generated from the experiential group-oriented approach propelled students to become more aware of the safety and trust in the group. This approach laid the groundwork for some very compelling stories to be shared in the group.

When asked by the investigator about how Playback did, could, or should impact bullying, all participants had plenty to contribute. CFC youth Kelly immediately chimed in with “I think it [Playback] would get to them. It can stop bullying because they share other people’s stories and that helps you realize what you’re doing to other people.” Playback brings a visibility to thinking and feeling that youth seem to appreciate, but don’t have the opportunity to experience regularly. Tylisa mentioned that “Playback could stop bullying because it shows feelings.” Kevin advocated for Playback because “it makes kids realize what they’re doing [bullying] is wrong. If someone says they wanna fight and you don’t say you want to fight back, then you’re butt cheeks.” Kevin liked the way a group of witnesses (the audience) was part of Playback and “that would

get to my friends, so some people would care.” Kathy thought that Playback could eliminate bullying if there were opportunities like KPLP “to share other people’s stories to help you realize what you or someone else is doing to other people.” CFC youth were making empathic connections to Playback, which could be the result of many factors: (a) the modeling of behavior by Mville students BAPT actors, (b) a safe environment away from CFC that made it acceptable to share personal feelings, and/or (c) the artistry, ritual, and social interaction innate to Playback pulled back layers of apprehensions and feelings of CFC youth so they would feel more comfortable sharing stories about bullying, and/or a combination of all three influences.

Recruiting

In response to inquiries about when CFC youth first learned about Playback, Kathy said “Mr. Nathan told me. He called upstairs, and asked me if I wanted to go. I said yes.” Kevin remarked that he was hesitant to join the project because he had football on Thursdays, “but it sounded interesting, and after I told Mr. Nathan that I was interested, I couldn’t go back on my world.” Nina just signed up, and just said “Ok, now what do we do?” Damon liked to do the activities at CFC and wanted to try something new. Sisters Tylisa and Ilanna first didn’t want to participate, but then changed their minds because they knew some of the other kids participating in the program. It was apparent that CFC guided students to participating in the program. The success of the longstanding relationship between CFC and Mville had a strong influence on recruiting participants for KPLP. Mville students participated in KPLP because it was required as part of their college course.

First Impressions

Damon initially thought that “we were going to do ballet, because of the dance floor and mirrors and stuff in the room.” Kendall said that he was “going to play games because that’s what I did the last time I was in the room.” The remaining CFC youth did not mention any preconceived notions about visiting the college to participate in Playback. It is evident that the teens and their families put a lot of trust in the folks at CFC to assure that Mville college programs are engaging, safe, and fun. It was refreshing to learn that the youth didn’t have any negative responses to participating in Playback before KPLP began.

Social Media

In the private dining room on campus, and before the group interview with CFC youth, the investigator noted how preoccupied the teens were with social media while they were eating their dinner. Online and in-person conversations had the room abuzz in lively exchanges. Facebook, Instagram posts, and text messages were shared aloud among each other. Some youth aptly listened, while others looked up from their own digital devices and responded with quick comments or slight nods. The teens showed the desire to maintain a connection with anyone who would listen, online or in person. This sense of energy and enthusiasm was a surprise to the investigator, because just 45 minutes earlier the teens’ moods were remarkably different at the last meeting of KPLP. Frowns, down-turned eyes, and even tears were displayed by the group at the conclusion of the last meeting. The youth participants were visibly sad that the program was over. Despite this upset, CFC youth made a seamless transition back to *real* life with the help of social media. Similar feelings of affirmation, connection, and awareness were

observed during the KPLP sessions. However, given the ubiquitous nature of cell phones, Playback played second fiddle to digital media as the tool of choice for making immediate connections. The investigator was fascinated with the similar passion and energy the teens had for both social media and Playback. Data from session observations and the CFC group interview were interpreted into the ethnodrama (see Table 15).

Table 15

CFC youth interaction with social media

NIKI. OMG, you should see what this girl's prom dress is made of, paper plates! It's gorgeous!

KELLY. And, click, I've signed my tenth petition today. I like playing my part in saving the world.

KEVIN. Yes! Most quarterbacks don't throw 40 touchdowns back-to-back, but my guy Drew Bees does!

TYLISA. Ah, check out what Lola just sent me from my school's web page. They misspelled Mr. Finkle's name as Mr. Tinkle. This one's going down in the history books for sure!

ILANA. (Looking over Tylisha's shoulder) Tylisha, when you're done, do you think I can go online to check out tonight's math assignment?

Note. Investigator's artistic interpretation of raw data from observations during group interview, incorporated into ethnodrama.

The Ethnodrama

The ethnodrama written by the investigator, entitled "Phoenix Rising," was an amalgamation of raw data gathered from observations, field notes, informal conversations, and formal interviews with KPLP participants. After qualitative data was compiled, synthesized, and analyzed, common themes and sub-themes were extracted to give shape and dramatic structure to the script. Intrigued by what the data didn't reveal, especially the ride to and from Mville on the CFC van, the ethnodrama utilizes the van

ride as the framework for the story. What did the teens talk about before and after their visits to the college? Did Mr. Nathan, the youth activities counselor and driver of the van, have any interactions with the youth that indicated that maybe Playback did have an influence on their lives? Did CFC youth reveal more about their Playback experiences while traveling back and forth from the college? As a result of these questions, the investigator framed the ethnodrama with his speculations on how CFC youth and the youth activities counselor could have behaved traveling to and from Mville.

Script Structure and Through-line

In the ethnodrama, the name of Coachman Family Center (CFC) was changed to the “Phoenix” Center, which the researcher connected to the metaphor of the myth of the Phoenix. His intention was to create a story narrative that reflected the transformational aspects of Playback with KPLP youth; one that tapped into their own vulnerabilities of disclosing personal stories about bullying. The structure of the script was mapped out to include (a) an exposition scene to get to know the characters, (b) monologues by six of the CFC youth in the study, as well as by the CFC youth counselor and the KPLP facilitator, and (c) improvisational sections after each character story, which offer specific Playback forms to replay the stories. A sample list of themes, dialogue, and turning points represented in the ethnodrama are indicated in Table 16, which utilizes categories drawn from the forms of bullying survey (FBS; Cross, Dooley, Shaw, Waters, & Zubrick, 2013).

Table 16

Highlights of bullying themes depicted in ethnodrama

Teasing	<p>Damon is called a “football fairy” by his teammates because he is participating in the Playback program at the college.</p> <p>NIKI. I didn’t notice until a couple of 8th grade boys started laughing and pointing at me. By that time, I was so embarrassed I ran into the girls’ bathroom, looked down and saw my skirt slithering across the floor.</p> <p>KEVIN. Who said you were a guy, Damon? (Kevin taunts Damon for being late to arrive to the van.)</p> <p>MR. NATHAN. But when I saw the other kids pointing and laughing at me and saying ‘adios,’ I kind of figured it out. They were making fun of me.”</p>
Secrets	<p>ILANA. Tylisa and her friend Lola have been pretty nasty to me this year. They’re always talking behind my back.</p>
Breaking up friendships	<p>Mr. Nathan/Leo is recruited to join in on the taunting a new student: “Alexandra from across the sea. What’s all that you’re saying to me? Is it English? No, it’s not! You’re a foreigner, get out of our spot!”</p>
Threats	<p>Teammate to Damon: You know, if you’re gonna skip out on practice all the time, I’m going to ask coach if I can take your position.</p>
Physically hurting or ganging up against someone	<p>“I pummeled him!” Damon reminiscing when he attacked his friend Scott.</p> <p>KELLY. (Talking about Jazmin hitting Sherri) She slaps Sherri right in the face.</p>
Name-calling	<p>DAMON. Then, a couple other guys started chanting “football fairy, football fairy” like they were psycho cheerleaders.</p>

Name-calling	KELLY. Jazmin runs out of the classroom, all sassy-ass and stuff cuz I hear her say something like “biotch.”
Intimidation	Damon’s football teammate says “Yea, if you’re gonna be a football fairy, then you might as well not come to practice at all.”
Damaging/ destroying property	NIKI. Without saying a word, I see Jazmin pick up Sherri’s backpack and throw it down onto the floor like it’s a bag of garbage or something. Then she kicks the bag, and get this; she slaps Sherri right in the face. I mean like hard and stuff, ya know? Like in the movies, cuz I heard this big smack. Sherri fell back into her chair and just started crying.
Leaving someone out	Children intentionally do not play with Leo and then Alexandra on the playground in Mr. Nathan’s story.
Lies and rumors	KEVIN. Scott says, yo momma wears army boots! So, I go “Yo momma’s so fat her blood type is Nutella.” Then he goes: “Yo momma is so poor I saw her kicking a trash can down the street so I asked, ‘What are you doing?’ and she said, ‘I’m moving to my new house.’”

Note: Ethnodrama excerpts derived from observational and field notes combined with the author’s artistic interpretation of the data.

The Players and Setting

The story takes place in two locations: (a) in a van from the Phoenix Center, a transitional housing facility in Truthful, NY, and (b) at an acting studio at the local college. The spirit of youth memories and stories from the Playback sessions are depicted in the fictitious van scenes in the script. Although there were more than 26 overall participants in the study, only 8 characters (6 teenagers and 2 adults) are represented in the ethnodrama. The pseudonyms created for the participants in the study are also the names of the characters in the ethnodrama. Themes and messages were

purposely consolidated to simplify dramatic flow of the narratives. The investigator's interpretations of the data are represented in the play characters.

Phoenix Rising: An Ethnodramatic Presentation of Data

Note: The American Psychological Association does not prescribe format recommendations for contemporary dramatic forms (APA, 2010), so results in this paper offer its own formatting of dramatic excerpts that serve the reader and the play's best interests. (For reference, refer to Appendix A for Playback form descriptions.)

Characters

1. NIKI, Hispanic, female, age 12-14
2. KELLY, Hispanic, female, age 12-14
3. TYLISA, African American, female, age 12-14
4. ILANA, African American, female, age 12-14
5. DAMON, African American, male, age 12-14
6. KEVIN, African American, male, age 12-14
7. MR. LEO NATHAN, early 20's, Hispanic, youth counselor
8. HELEN, 40, White, college professor and Playback facilitator

Setting: Truthful, NY, in a van from the Phoenix Center, a transitional housing facility, and an acting/dance studio at the local college.

Prologue

MR. NATHAN. (*To audience*) I'm a youth counselor at the Phoenix Family Center, a transitional housing facility in Truthful, NY. We provide resources and support services for homeless families in the County. I help kids at Phoenix with their homework on a daily basis, and I teach a bunch of different classes in recreation, academics, and cultural studies - it all depends on the age range of the kids. My

hours are 1:00 to 10:00 pm, which means I see the kids before and after dinner. I learn a lot about them and their families. It's tough. Some of their stories are not very pleasant. They've been through a lot. This spring, the local college where I graduated from offered a program for the kids at Phoenix. I was told it would be something called Playback Theatre, and that there would be theatre work, group stuff, and ice breakers. My pitch to the kids about the program was simple.

(Directed offstage) Guys, hey guys, we'll be connecting with college students and learning about their experiences with bullying and stuff. This will be an opportunity for your voice to be heard. *(To audience)* Before you knew it, some kids signed up for the project, and off we drove to the college every Tuesday for six weeks in the Phoenix van. My name's Leo. The kids call me Mr. Nathan.

Scene One: The Road Trip

(Kids enter van door and sit in the Phoenix van; seven chairs set up as seats: one driver, and two rows of three for passengers. In the back seat, upstage, are Niki, Tylisa, and Ilana. The middle seats are occupied by Kelly, Kevin, and Damon, who is running late. Mr. Nathan (Leo) enters close to last and sits in the driver's seat, downstage left. The teens look at their respective cell phones, except for Ilana who peers over Tylisa's shoulder.)

NIKI. OMG, you should see what this girl's prom dress is made of, paper plates! It's gorgeous!

KELLY. And, click, I've signed my tenth petition today. I like playing my part in saving the world.

KEVIN. Yes! Most quarterbacks don't throw 40 touchdowns back-to-back, but my guy

Drew Bees does!

TYLISA. Ah, check out what Lola just sent me from my school's web page. They misspelled Mr. Finkle's name as Mr. Tinkle. This one's going down in the history books for sure!

ILANA. (*Looking over Tylisa's shoulder.*) Tylisa, when you're done, do you think I can go online to check out tonight's math assignment?

MR. NATHAN. (*Enters van*) OK, guys – everybody in? Buckle up! Ahem, you know the rules, power down ...

KIDS. (*Interrupting Mr. Nathan with ad libs*) Yea, we know. (*Kids put away their phones.*)

MR. NATHAN. Great, let's get moving. (*He counts the number of children in the van*)

One, two, three, four, five.... Hey, where's Damon? He was right behind us.

KELLY. He just went to the bathroom, Mr. Nathan. Here he comes!

MR. NATHAN. (*Damon enters the van.*) Damon, you're late, we almost left without you.

ALL KIDS. (*Ad lib*) Aw, Damon, you're late, ooo, etc.

DAMON. Sorry, Mr. Nathan, but you know when a guy's gotta pee, a guy's gotta pee.

KEVIN. Who said you were a guy, Damon?

NIKI. Oh, Damon just got schooled!

MR. NATHAN. I'd like you to put your best foot forward tonight. Like I said yesterday, we'll do some theatre and group stuff, and learn about each other's experiences with bullying.

TYLISA. Better watch out, Ilana. They're gonna talk about you, bully brain!

ILANA. I'm not a bully. Mr. Nathan!

MR. NATHAN. I know you're not a bully, Ilana. Tylisha, leave your sister alone.

TYLISA. JK, Ilana. Can't anyone take a joke?

MR. NATHAN. That's enough. OK, radio or no radio?

ALL KIDS. Radio!

DAMON. Tune-age, please Mr. N! May I recommend Hot 97?

MR. NATHAN. WQHT it is, my man! *(They all move to the soft pop music while in their seats.)*

(Note: "Highlight" in the stage directions indicates that the featured actor stands and moves to just outside the van, facing the audience, and breaking the fourth wall.)

TYLISA. *(Highlight.)* What have I gotten myself into? I was supposed to Facetime with Lola! Gah! Don't matter anyways, cuz here I am on the shelt-AH super-AH shuttle-AH. A-a-a-a-ll aboard! Hoo, hoo! *(Sits.)*

MR. NATHAN. I'm serious guys. No standing up in the van, or I'm tuning it to NPR.

ALL KIDS. *(Ad lib)* No, Mr. Nathan! Please have mercy on us. Spare us. We'll be good, honest, etc.

KEVIN. *(Highlight.)* I'm starving. I had lunch hours ago. Mom bought a case of Raman noodles at Stop & Shop last weekend. One more night of those squirmy cardboard tape worms and I'm calling it quits. I gotta bulk up if I'm wanna keep playin' defense on the team. I hope they got chicken. I need me some chicken! *(Kevin sits.)*

MR. NATHAN. Participation is key tonight, guys. No sitting on the sidelines. We're in for a big treat. There'll be college students with us this time.

KELLY. (*Highlight.*) OK, I'll admit that when I heard this thing was going to be at the college, I jumped right on board. I'm a mover and a shaker. I speak up at school, I speak up at Phoenix Center, and I speak up in our tiny little apartment. Mom says I gotta put a lid on it sometimes cuz I might get myself in trouble. It's happened before. Boy, oh, boy has it happened before. But that's not my point. I wanna do what's right! (*Sits.*)

MR. NATHAN. For the last time, yes! I'll change the station. Is there something we all can agree on? Gosh, you guys won't let up on me, will ya?

TYLISA. (*Highlight.*) I don't care where we're going as long as it's away from that shelter. I'm gettin' sick of that place. We've been here two months, dad, Ilana, and me. Life here is really bo-ring. My sister and I have to share a phone, and we don't have a computer, except for the one in the community room. How's a girl supposed to commun-i-cate if she don't have her own phone?

MR. NATHAN. Tylisa? Tylisa? Excuse me, but I'm commun-i-catin' with you. Please park it in a seat. We'll be there soon. (*Tylisa sits.*)

NIKI. (*Highlight.*) OMG, Romeo Santos! I love this song! Propuesta Indecente! (Sings) Y me acerco a tu boca. Si te robo un besito, Al ver que no vas conmigo! (Kelly sits; Spanish to English translation: And I get close to your mouth, if I steal you, one little kiss, we'll see if you don't come with me.)

MR. NATHAN. Um, por favor, señorita, su madre wouldn't like it one bit if she saw you shakin' it like that. Sorry, I'm changing the station.

ALL KIDS. (*Ad lib.*) Awwww! Mr. Nathan, don't change it, etc.

ILANA. (*Highlight.*) I still don't get it. Why is all this happening? First, we got a

home, and then we don't. Now people are makin' us do stuff. I just wanna sleep.

Can't we stay in one place just for once? Is that too much to ask? *(Sits.)*

MR. NATHAN. Almost there, guys. I had a great four years at this college. You might even want to think about it for yourselves. Besides, the food is excellent.

DAMON. *(Highlight.)* I'm up for this challenge. Heck, I've done more stuff these past two months at Phoenix Center than I've done my whole life. I'm not sure I want us to find a home. Phoenix is righteous! *(Sits.)*

MR. NATHAN. Ok, guys, everybody out. Phone policy is the same here as it is anyplace else. So please keep them off, and let's keep an open mind and put our best foot...

KEVIN. We heard you the first time, Mr. N. Put your best foot forward. *(He finds rhythm in the words and begins to chant.)* Put your best foot, best foot, best foot for-ward.

ALL KIDS. *(Catching on to Kevin's improvised chant, they join in.)* Put your best foot forward, best foot, best foot, best foot forward. *(Chanting continues as they exit the stage.)*

MR. NATHAN. Don't forget to close the door *(realizes everyone has left the car).* Argh! Put your best foot, best foot, best foot forward. Put your... *(closes door and exits).*

Scene Two: The First Playback Session

(Students stand in a straight line from stage left to right with backs to audience.

Helen appears from off stage.)

HELEN. *(To students.)* OK, good job, folks. Thanks for being so honest. Now, turn

around if you had a good day today. *(Tylisa turns around.)* Great, restore.

(Whenever Helen says “restore,” kids return to the line, backs to audience.)

Turn around if you saw or did something this week that made you feel uncomfortable *(Niki turns around.)* Restore. Turn around if you’ve ever been a bully *(Damon turns around.)* Restore. Turn around if you’ve ever been called names *(Kevin and Ilana turn around.)* Restore. Turn around if you ever saw someone get bullied *(Kelly turns around.)* Restore. Turn around if you’d like to share a time when you’ve been a bully, a victim, or witness to bullying.

(Everyone turns around; the kids look at each other, and then turn to the audience.)

Scene Three: Return to the Phoenix

(Music. Transition back to van. Kids fasten seatbelts.)

MR. NATHAN. So, what’d you think of the food in the cafeteria?

ALL KIDS. *(Ad lib)* Excellent, great, I cleared my plate, etc.

KEVIN. Outstanding, Mr. Nathan! And I got my wish; helped myself to second servings of chicken. Check out these guns, Damon. I’m gonna be more than ready for practice tomorrow.

DAMON. Watch out, Adrian Peterson!

MR. NATHAN. OK, so the food was good. What about the stuff you did tonight?

KELLY. It wasn’t what I was expecting, but it was cool. I really liked getting to know everybody.

NIKI. Yea, it was fun hearing all those stories.

MR. NATHAN. Great! Now, who’s for some tune-age? Damon?

DAMON. You know the routine, Mr. N!

ALL KIDS. Hot 97! (*Everyone starts jiving in their seats and then tone it down during*

Kelly's monologue.)

Kelly's Memory: Classroom Smack-down.

KELLY. (*Highlight.*) I was in social studies class, ya know, like minding my own business and doin' what I usually do after class lets out, like loadin' junk in my backpack and stuff. Then, all of a sudden, there's this girl, Jazmin, I don't talk to her, cuz she's all bad news and stuff - always struttin' around school with this nasty look on her face, so I don't make it my business to even look at her. But then, I see Jazmin is like all in this girl Sherri's face. Sherri sits right next to me, ya know? I mean Sherri and me aren't really tight and all, but we just did a project together on Suffragettes – like on women's rights and voting and that stuff. So I guess we're kinda like friends. Us women gotta stick together, you know what I'm saying? At least that's what my momma says. Anyways, so, Jazmin is like on one side of Sherri's desk and I'm on the other. Without saying a word, I see Jazmin pick up Sherri's backpack and throw it down onto the floor like it's a bag of garbage or something. Then she kicks the bag, and get this; she slaps Sherri right in the face. I mean like hard and stuff, ya know? Like in the movies, cuz I heard this big smack. Sherri fell back into her chair and just started crying. Not loud, though, cuz I don't think anyone else heard. And as quick as lightnin', Jazmin runs out of the classroom, all sassy-ass and stuff cuz I hear her say something like "biotch." So, I pick up Sherri's backpack and ask her if she's OK. She doesn't really say nothin', and I'm like lookin' for Mr. Gallagher for

some help, but he ain't there. I guess I was the only one who saw this go down cuz the classroom's empty; everybody's gone, except for me and Sheri. I knew what to do, though, cuz my momma taught me right. I grabbed Sherri's hand and we marched right down to that principal's office. I didn't waste no time, either, cuz I told Ms. Gibson exactly what happened. Then, I had to go to math, and thank the lord that Jazmin wasn't in there or I don't know what I would've done. The good news is that girl got sus-pen-ded for three days! Yea, you got it! Sherri told me, cuz she went to the nurse for some ice for her face, and the nurse's office is right next to the principal's office, so you can hear everything in there. I knew somethin' was up cuz I heard "Will Jazmin Smith please report to the office?" on the PA just before lunch. I don't know what's wrong with that Jazmin, but she must be haven it pretty bad to be hittin' a small little thing like Sherri. That girl needs someone to learn her some serious life lessons. *(Pause)* Ya know? I'm thinkin' it might be me, cuz my momma taught me right.

Kelly's Memory Played Back: Fluid Sculpture.

(Everyone, except Kelly, moves into position to replay her monologue as a fluid sculpture - a short form of Playback Theatre. In movement and sound, actors replay moments from Kelly's memory of terror, fear, helplessness, kindness, power, and "my momma taught me right." After the sculpture is complete, the actors freeze in place for a moment, then stand in neutral to "give the gift" to Kelly, a look of acknowledgement and support for the teller of the story. Actors return to their seats in the van.)

MR. NATHAN. No, no, no, I'm sorry, but we're not listening to that song. I find it totally inappropriate. The station is now being changed. I hate to say it but I'm

moving on to WNYC.

ALL KIDS. (*Ad lib.*) No! Not public radio! Mr. Nathan, you promised, etc.

MR. NATHAN. You had your chance to have fun, now it's mine. Besides you might learn something. Just listen. (Kids feign interest and sit bored until Niki begins telling her story.)

Niki's Memory: Teased Fashionista.

NIKI. (*Highlight.*) I'm into fashion big time. I watch "Project Runway" and "America's Next Top Model" on cable at Phoenix Center. I was so pissed when "What Not to Wear" was cancelled. Stacy and Clinton, I miss you! You're responsible for refining my fashion sense. I think, no, I know that I have good taste for what works and what doesn't when it comes to style. My color palette is very sophisticated. I was born that way. My mom even asks me to help coordinate her outfits when she goes on job interviews. Before my dad left, he let me pick out his neck ties for work. After he took off, I grabbed all his ties and made a super cool vest and maxi skirt into a matching ensemble that is to die for. I did it with the sewing machine I bought from the money I got from watching baby Darius. Fifteen bucks at the thrift store for a Penney's portable. Hey, that's fun! Say that three times. "Penney's portable, Penney's portable, Penney's portable!" OK, I know it's not high grade machinery, but it's a start, and it works as all get-out! I made a coordinating "haute couture" blouse to go with it. I took a pair of my fitted capris, cut off the legs, and sewed them to the sleeves my favorite tank top, my navy blue one that's 95 percent cotton and five percent spandex. The sleeves of my pièce de resistance, that's what the French say, were a solid dragon red

tapered to just above my wrists. I felt like Adriana Lima as I glided passed security at school with my tie skirt, vest, and blouse. Those stares of envy made me feel famous. Everybody was pullin' out their phones and takin' pictures. Flashes were going off like it was the red carpet, right in little old Truthful Middle School. Can you believe it? After I got my English book from my locker, I felt something tug at my skirt. I didn't think anything of it, and just kept walkin'. That's when it happened. One of the ties on my skirt got caught in my locker. Before I knew it, one tie after the other came unstitched, from bottom to top, and then top to bottom. I didn't notice until a couple of 8th grade boys started laughing and pointing at me. By that time, I was so embarrassed I ran into the girls' bathroom, looked down and saw my skirt slithering across the floor like a snake on holiday: dad's purple paisley, his pinstripe gray and endless more ties that left a trail from under the stall, out the doorway, and into the hall. I was frozen. I heard the class bell ring, but I didn't know what to do. When all of a sudden a pair of gym shorts flew over the door of the stall and landed on my lap. "Here, Sarah, you can borrow these. I gathered up your ties and left them right outside the stall. I really liked your outfit." Then the girl left. I had no idea who it was. I didn't recognize her voice and she didn't say her name. I put on the shorts, stuffed the ties into my bag, and went to homeroom. These are the shorts, see? I sewed a secret message inside them. *(Displays shorts holding in her hand)* I'm on my way to drop them off at lost and found.

Niki's Memory Played Back: Pair.

(Actors move into position to replay Niki's memory as a "pair" - another Playback short form. In groups of two, the actors reflect Niki's feelings of humiliation about the accidental destruction of Niki's dress and taunting by the boys, and pride for being an innovative designer while hoping she may have made a new friend. Afterwards, actors return to neutral, give Niki the gift, and then return to their seats in the van.)

MR. NATHAN. Hey, guys. When we go back to the college next week, maybe you can start thinking of more memories you can share about bullying. What was it like acting out other people's stories?

KEVIN. I didn't have any problem sharing a story. It's pretty easy to do, and with everybody listening, I didn't feel like an ass-can.

MR. NATHAN. Watch your language, young man. You can't return to Phoenix Center talking with that garbage mouth.

KEVIN. Sorry, Mr. N.

MR. NATHAN. Damon, I notice you didn't share anything today.

DAMON. Yea, I guess not.

MR. NATHAN. Maybe next week then, OK?

DAMON. *(Highlight.)* I thought really hard about sharing what was on my mind, but I just wasn't ready for it. Wrong place, wrong time, I suppose. *(Pause.)* Sure, we're always funnin' each other, Scott and me, but I didn't think I'd react that way. Couldn't hold myself back, that's all. Coach Dan would've been impressed when I followed my upper cut with a strong left hook, but he also would've had my ass in a sling if he saw me hitting the break that way. OK, I'm like the next

guy. I mean, who doesn't like a good "yo momma" joke? Scott comes up to me and he goes: "Yo momma wears army boots!" So, I go: "Yo momma's so fat her blood type is Nutella." Then he goes: "Yo momma is so poor I saw her kicking a trash can down the street so I asked, 'What are you doing?' and she said, 'I'm moving to my new house.'" (*Pause.*) That's when I freaked, like my reflexes just took over because I didn't even think about what I was doing. I pummeled him. Mrs. Miller tried to stop me, but I must have more than 40 pounds on her, and since I had Scott in a clinch she probably would've gotten more hurt than she did. The kids told me Miller screamed for Mr. Louis to come into the classroom and pull me off Scott. I didn't hit Scott below the belt, but sure felt like he got me below the belt when he made fun of my mom that way, sayin' she was kickin' garbage and movin' to a new home. Maybe it is my fault. I suppose it usually is, anyway. That's why I didn't tell nobody I lived at the Phoenix Center, and before that how my own mother had me dumpster diving for dinner. Why they gotta know anyway? What's my business is my business, not theirs. But Scott being a buddy of mine and all, I suppose I shoulda told 'em – something. He doesn't know how good he has it. Two car garage, ice maker in the refrigerator, satellite TV, and both a mom and a dad at home. It sucks! I'm stuck in a dinky apartment that doesn't belong to us, don't know when we'll have to move out, and getting really sick and tired of saying I'm full at dinner so my smelly little sister can eat something' that she's not even going to finish. Scott's mother says he won't be back to school until next week, on account of the stitches and bruises and stuff. I won't be back until two weeks after that, if I'm lucky.

My mother says I should be thankful that I didn't get expelled, or have charges pressed against me. Luckily, even though Mrs. Miller saw it all go down, she said she'd help me out with homework, after her collarbone heals. I'm really sorry - really, really sorry. This is the third time we've been at Phoenix Center. Just when it seems like things are going great in our new home, my momma gets fired, I go back to dumpster diving, and the same old crap happens all over again. I don't wanna see myself become a perpetrator like my dad. He's the perp, not me! Momma says if I'm gonna be the man of the house, then I gotta behave like a man. My daddy was the man once – and look what happened to him! I don't think I wanna be the man. I just want out. (*Damon sits.*)

MR. NATHAN. Everyone out - we're home!

KEVIN. Um, this really isn't our home, Mr. N.

MR. NATHAN. Sure it is guys. Home is where the heart is, right? Now, everybody out! I'll see you inside after I park the van. (Kids unbuckle seat belts and exit the van.)

KELLY. Yippee! Cell phone activated! Thanks, Mr. N.

MR. NATHAN. Cool. Don't forget to close the doors! I said, don't forget to close the

DAMON. (Damon returns to stage to close the van door.) Sorry Mr. N., my bad.

MR. NATHAN. Thanks, Damon. You're a great kid, you know! Meet me at the sign-in desk.

DAMON. Sure thing. Catch you in there!

(*Music transition.*)

MR. NATHAN. *(Highlight.)* Richard and Dana, a brother and sister at Phoenix joined our group for the second workshop at the college, but they had to drop out because they found a home. Continuing with a program like this is difficult after a family finds a home. Richard and Dana were excited about Playback Theatre. I know they've had a tough time themselves with bullying. They've been in and out of Phoenix for the past four years. Unfortunately, I won't be surprised if they come back.

Scene Four: Another Playback Session

(Calming music as students stroll about the stage and Helen stands to the side.)

ALL KIDS. Unique New York, unique New York, you know, you need unique New York. Unique New York, unique New York, you know, you need unique New York.

HELEN. OK, great. Not that easy, is it? Now that your voices are all warmed up, pair up with someone and listen up: With your partner share one rose and one thorn from your week. A rose is something you feel proud about, and a thorn is something you feel challenged by. Find out your partner's rose and thorn, and then I'll ask you to share them with the rest of the group.

(Students pair up and sit to discuss roses and thorns: Tylisa and Kelly, Damon and Ilana, Kevin and Niki. Quiet music plays. Helen picks up a few scarves near the Playback supply area and cradles them in her arms, as if holding an infant or small toddler. She completes a nursery rhyme.)

HELEN. And this little piggy went wee, wee, wee, wee, all the way home. *(She laughs and tickles the child.)* Who's my little piggy with that curly hair and sunny smile?

You are, yes, you are, my little baboo! (Helen covers her face with one hand.)

Where's mamma? Where's mamma? Peekaboo! (*Laughs as she moves her hand*

away from face.) Here she is! Mamma's got you safe in her arms. I'll keep you

close, Georgie. It won't be long before you get bigger, start making friends and

begin exploring the world. (*She shows Georgie the students in the class.*) Look

at the big kids, Georgie! Some of these students are big, some are small. Some of

them are just a few years older than you. Some of them have a place to call home,

and some don't - for now, that is. I'll keep you safe, Georgie. I do this work for

the two of us. Remember the brother and sister I told you about last week? They

found a home! Isn't that great? I'll miss them, but Dana and Richard deserve as

place to call their own, just like us. We've got our own beds and kitchen, our

living room and our bathroom. Our home is you and me, not matter where we

are, because as long as we have each other, we'll be home, together. Me and my

cheeky monkey! (*Helen and Georgie roam about the space as she hums*

"Twinkle, twinkle, little star," and the students work on their small project.) If I

missed a couple paychecks, Georgie, we could be just like one of these families. I

do my best, ya know. I have my work to keep me going. But most of all I have

you. I love you, Georgie. (*Slowly, Helen puts Georgie, the transformed fabric,*

back in its place near the Playback equipment. Breath.) Who'd like to share

their partner's rose and thorn? Just stand up, tell us your partner's name and their

rose and thorn.

TYLISA. (*Stands with Kelly*) This is my partner, Kelly; her rose is feeling good about

finishing the required exams at school this week. Her thorn is she's not looking forward to going back to regular classes where she might run into this girl who doesn't like her.

KELLY. My partner Tylisa's rose is that she's going to the school dance this weekend.

Her thorn is that she has to share her cell phone with her sister.

HELEN. Thank you, girls. Who's next?

NIKI. (Niki and Kevin stand) Kevin's rose is that he's really excited to be playing football again this season. His thorn is that he's bummed to be missing practice this afternoon.

KEVIN. My partner Niki's rose is that she may have made a new friend at school this week. Her thorn is that she's re-thinking making some of her clothes, because she doesn't think she's good at it anymore.

HELEN. Sorry about that Niki. Now, Ilana and Damon why don't you share?

ILANA. (*Ilana and Damon stand.*) Damon's rose is that he's really looking forward to dinner tonight, but his thorn is that he's got a lot of homework to do when he gets home.

DAMON. Ilana's rose is that although she's not doing that well in math, she likes the teacher. Her thorn is that she doesn't have her own cell phone.

HELEN. Oh, yes, I've been there. I didn't get my first cell phone until I was in my 20s. You guys are terrific. I think this is a great way for us to transition to sharing some stories. We do have our "informance" coming up in a couple weeks. Let's start with a short form, who'd like to share a moment or memory from this past week? (*All hands go up.*)

(Music plays, and actors, except Helen, transition to the van.)

Scene Five: Back to the Phoenix

MR. NATHAN. Clear the way so everyone can find a seat. *(The kids scoot into the van, sit, and buckle up.)*

DAMON. Everybody's here, Mr. Nathan. Should we get going now?

MR. NATHAN. Not so fast, Damon. I need to do a head count. I can't leave anyone behind.

KELLY. Oh, Mr. Nathan. You can leave me here. I think I'd fit right in with the rest of the kids.

KEVIN. Kelly, they're college students. I think somebody would notice that you're only 13 years old.

KELLY. Whatevs, someday I'll be in college and be just as cool as Janice or Lexi. I really like them. I had no idea college kids like them would have problems just like us.

TYLISA. Oh yeah, sure. How many of them do you think live in a shelter?

MR. NATHAN. That's not fair, Tylisa. Everybody has their challenges in life.

TYLISA. I suppose. *(Turns to Ilana.)* Hey, I need to borrow the phone. I want to call Lola.

ILANA. I don't have it. You do. Check your coat.

MR. NATHAN. You know the rules, folks. Phones powered down in the van until we get back to Phoenix.

ALL KIDS. Aw, Mr. Nathan, I want to post something, can't we just use them for a couple minutes, etc.

MR. NATHAN. I don't make the rules, I just enforce them. Let's settle in with some tunes.

ALL KIDS. No public radio!

MR. NATHAN. Oh, boy, I've hit a sore spot with you guys. How about I check the scores? Anyone object to that?

DAMON. I don't, Mr. N! You're my kind of guy, you know.

(The boys lean in towards radio, Kelly and Niki feign interest, and Ilana and Tylisa stand just outside the van.)

Ilana and Tylisa: Behind Her Back.

(In this scene, the sisters stand on either side of the van in their highlight position.

Sometimes they speak simultaneously. Other times Ilana and Tylisa will speak alone.)

ILANA & TYLISA. *(Highlight. Each sister stands on an opposite side of the van.)* As sisters, we get along pretty well. Some people say that it must be cool to have a twin. In my opinion...

ILANA. Being a twin has its ups and downs. More downs than ups lately though.

TYLISA. Being a twin is way cool. It's like having a buddy to do things with, when I'm not with my other friends at school, or after school, or on weekends and stuff.

ILANA & TYLISA. Did I mention we're in the same math class? Last week in math...

ILANA. I cried.

TYLISA. I was so pumped!

ILANA & TYLISA. You see, Mr. Kenyon has us grade each other's quizzes, like he usually does. That's the part about math ...

ILANA. I hate the most.

TYLISA. I just loooooove!

ILANA & TYLISA. After we got our quizzes back from our math partners yesterday ...

ILANA. I found out that I failed. Loser!

TYLISA. Winner! I got another perfect score.

ILANA & TYLISA. I don't know why we are in the same class.

ILANA. I hate school.

TYLISA. I love school!

ILANA & TYLISA. Mr. Kenyon had each of us come up to his desk to get our semester averages.

ILANA. When I saw my scores, I almost burst into tears. I tried not to let my feelings show on the way back to my seat.

TYLISA. I let out this huge scream and did one of my fabulous victory dances back to my desk! Took the long way around, too, just to make sure everybody saw me.

ILANA. I just don't get it.

TYLISA. I so get it!

ILANA. It's hard for me, and I work so hard at it.

TYLISA. My friend Lola says that Ilana's just lazy.

ILANA. Tylisha and her friend Lola have been pretty nasty to me this year. They're always talking behind my back.

TYLISA. Lola and I? We just get each other, you know? Ilana and me? Well, she does her thing, I do mine.

ILANA. Tylisha and Lola do their thing, and I do... well, I get left behind. It stinks.

TYLISA. It's so cool. Garrett even asked me to the dance this weekend!

ILANA & TYLISA. I didn't realize that school would be so...

ILANA. So isolating.

TYLISA. So awesome!

TYLISA. When we move out of the Phoenix Center, I hope things never change.

ILANA. I can't wait for things to finally change.

ILANA & TYLISA. I just wish my sister felt the same way I do.

Ilana's and Tylisa's Memories Played Back: Tableau.

(All students, except Ilana and Tylisa, present a three still pictures, a tableau, which is a Playback short form. Actors present a frozen picture depicting the scenes, prefaced with a narrative/caption by Mr. Nathan, who sits to the side. He shares aloud the narrative for each frozen picture. Ilana and Tylisa are witnesses and do not participate. Music underscores transitions from one still picture to the next.)

STUDENTS (suggested actions in italics)

- *Two self-selected actors portray the sisters, the remaining actors depict a birthday celebration.*

MR. NATHAN. Once upon a time there were two sisters who shared the same birthday.

- *Sad isolated and alone. Happy sister surrounded by crowd of friends.*

MR. NATHAN. One sister was sad, because she did not have many friends. The other sister was happy because she was popular and always felt good about herself.

- *Sad sister frustrated with bad homework grade, and ignored by others.* MR. NATHAN. The sad sister struggled in school and wanted her life to change.
- *Happy sister on victory walk. Teacher and students respond with joy.* MR. NATHAN. The happy sister really liked school and hoped things would stay just the way they are.
- *Sad sister alone, and happy sister joyful as others respond accordingly.* MR. NATHAN. The two sisters drifted apart.

(Actors give the gift to the two girls, and then everyone returns to their seats in the van.)

MR. NATHAN. Boy, are we having a lousy season or what? I had no idea things were going that badly this year.

KELLY. Talk about badly, Mr. N. This sports stuff is badly boring. Can we change the station?

MR. NATHAN. Sure, Kelly. Thanks for humoring us. We appreciate it.

DAMON. Yes, we do!

NIKI. Mr. N., I'm willing to listen to classical music as long as you don't put on public radio.

MR. NATHAN. Really, Niki? I didn't think that kind of music interested you. What station do you have in mind?

NIKI. WQXR, please.

MR. NATHAN. You guys never cease to amaze me. (Kids close eyes, and drift off to sleep.)

Kevin: Football Fairy.

KEVIN. (*Highlight.*) I like football – been playing it since I can remember. I just hit 110 pounds this spring, so coach moved me from offense to defense. I really like it, not just because I’m good at it, but because I get to hang out with my friends, and it beats playing board games with the little kids after school at Phoenix Center. But when Mr. Nathan came to me a couple weeks ago and asked if I wanted to try something new, called Playback Theatre, I thought I’d give it a try. I was up for it. I like new stuff. Then, I found out that this theatre thing was held at the same day and time as my football practices on Tuesdays. I had already told Mr. Nathan that I would do the Playback thing, and I didn’t want to go back on my word. Besides, football is held afterschool three times a week with games on Saturdays. I wasn’t going to miss much – or so I thought. When I got to the next practice, Carlos asked “where were you?” And, so I told him I was at the college with a group of kids doin’ theatre stuff, tellin’ stories and then actin’ them out. Next thing you know, a group of guys on the team come up to me and said “you let down the team yesterday, Kevin,” “you know, if you’re gonna skip out on practice all the time, I’m going to ask coach if I can take your position”, “Yea, if you’re gonna be a football fairy, then you might as well not come to practice at all. We don’t need no fairies on this team.” Then, a couple other guys started chanting “football fairy, football fairy” like they were psycho cheerleaders. It was embarrassing. But that’s when coach came up and really reamed the guys out. He said “you have no right to make judgments like that, especially to someone on our team. Ten laps, now!” Just as I was I’ ready to start runnin’, coach pulled me

aside and said that he was proud of me, and that if I felt this class at the college was worth my time and would help me to become a better person, then I should do it – no matter what anybody says and then he shook my hand. Last week I heard a couple kids say “football fairy” under their breath at practice, but I’m not going to let it get to me, because coach is looking out for me. He’s on my side, that’s for sure. *(Kevin sits.)*

Kevin’s Memory Played Back: Narrative V.

(The youth get into formation for a Narrative V, a Playback short form. Damon, the apex of the triangle, is downstage. The other teen actors form a “V” behind Damon, as Kevin and Mr. Nathan observe. The gestures and movements executed by Damon are echoed, almost simultaneously, by the other actors in the V formation.)

DAMON. *(As Kevin, teller’s actor. Actions and monologue are presented*

simultaneously.) My name is Kevin *(thumb to chest)* and I’m a big football fan *(raise hands over head)* and even bigger football player *(throw imaginary football)!* I have practice three days a week *(hold up three fingers)* after school and games on Saturdays *(wipe brow)*. This season, I’m playing *defense (strike defensive lineman pose)*. The team really depends on me *(thumbs up)*. I missed a practice last week because of something we were doing at Phoenix Center *(snap fingers and swing hand in front of body)*. “Come on, Damon, let’s go!” *(Drive imaginary van)*. Some of the guys on the team got angry at me: “Where were you?” *(Pointing gesture)*. “I’m gonna take your position” *(hands on hips)*. “Hey, football fairy!” *(Hand to mouth calling gesture)*. I didn’t expect that kind of reaction from my own teammates. *(Point in direction of coach)* Coach saw

everything and yelled at the guys. *(Shake fist in air)* “Knock it off! Ten laps, now! Support your teammates!” And then coach turned to me, shook my hand *(shake hand gesture)*, and said “I got your back, Kevin. You’ve got my word.”

That made me feel great.

(Actors give the gift to Kevin, and then everyone returns to their seats in the van and “sleeps.”)

MR. NATHAN. Okay everybody, up and at ’em! We’re back. Rise and shine – no sleeping in the van tonight. You’ve got warm beds waiting for you upstairs. See you at the front desk for sign in.

(Students move in their seats, yawn, stretch, etc. and slowly exit.)

TYLISA. We’re back, already?

(Teens slowly exit the van during music transition.)

MR. NATHAN. Kids this age tend not to stay focused. To see them actually excited about going to the college and connecting with the older students had me really proud of them. I know that different personalities are attracted to different things, but it was good to see everyone working together. They really liked it when they were brought onstage to be interviewed by Helen. It was almost therapeutic. They were able to express themselves, not feel judged, and felt free. They shared personal things that happened to them, and kept bottled up inside. I might give it a try myself.

Scene Six: Trifecta – Witness, Victim, and Perpetrator

(Performers are set up for an enactment, a long form of Playback. Helen is sitting in the conductor's chair, Mr. Nathan in the teller's chair, and students sit on boxes at an angle on stage left.)

HELEN. Where does your story take place Mr. Nathan?

MR. NATHAN. At the elementary school I went to as a kid - on the playground.

HELEN. On the playground at your old school. So a few years ago then, huh?

MR. NATHAN. Yeah. Actually, it's sort of a mash-up of something that happened to me a when I was in fourth and fifth grade.

HELEN. Don't worry we won't give away your age. Do you mind if we use your first name in the story? Can you let us know what it is?

MR. NATHAN. Sure, it's Leo.

HELEN. Leo, who would you like to play you in fourth grade? *(She points to student actors sitting on boxes stage left.)* Remember, in Playback boys can play girls, and girls can play boys.

MR. NATHAN. I'd like Tylisa to play me. *(He points to Tylisa, who stands.)*

HELEN. So, in fourth grade, you were probably about ten years old. What can you tell us about yourself back then?

MR. NATHAN. I was new at the school and kind of shy, because I only spoke Spanish. My family and I moved from El Salvador. A lot of kids made fun of me when I first got to New York.

HELEN. I'm sure that didn't make you feel good at all.

MR. NATHAN. Actually, it was pretty lousy.

HELEN. Who else is in your story?

MR. NATHAN. This guy, Charlie.

HELEN. Pick someone to play Charlie. (*Mr. Nathan points to Kevin, who stands.*)

Kevin. OK. What can you tell us about Charlie?

MR. NATHAN. Charlie was my age, and real mean and nasty. He made fun of me on the playground because my English wasn't that good. He was the leader.

HELEN. This Charlie certainly didn't sound too friendly. Were there others in the story?

MR. NATHAN. There were always kids hanging around Charlie, like a little group or something. Whatever Charlie said or did, the kids around him did, too.

HELEN. Let's select a few of the actors to play some of those kids. Who would you like to do that?

MR. NATHAN. Niki and Damon. (*Points to Niki and Damon sitting on boxes. They stand.*)

HELEN. Do you have names for these two kids?

MR. NATHAN. Gosh, I can't really remember.

HELEN. You can make up some names.

MR. NATHAN. How about Sandra and Peter?

HELEN. So, Sandra and Peter were the kids who joined in on whatever Charlie said or did. And everybody was about 10 years old.

MR. NATHAN. That sounds about right.

HELEN. What stood out about them?

MR. NATHAN. They were just regular kids – nothing really different about them, really,

except English was their first language.

HELEN. Is there anyone else in the story?

MR. NATHAN. There were teachers and later on another new kid.

HELEN. Let's select someone to play all the teachers.

MR. NATHAN. Just one person to play all those teachers?

HELEN. Sure. One actor can play many roles. You'll be surprised at what can happen.

Who up there would you like to play all the teachers?

MR. NATHAN. Ilana! (*He points to Ilana.*)

HELEN. Great, Ilana it is. (*Ilana stands.*) What can you tell us about the teachers?

MR. NATHAN. Well, most of them were nice, but they didn't really see anything that was happening on the playground. They were always talking to each other or sometimes grading papers. Nobody really saw anything.

HELEN. It doesn't sound like those teachers were doing their job, does it?

MR. NATHAN. I suppose not. Maybe they thought it was their recess, too.

HELEN. Probably. Is there anyone else in your story?

MR. NATHAN. Oh, yea, this new girl. I think her name was Alexandra.

HELEN. Let's have Kelly play Alexandra, since she's the last actor up there. Is that OK with you?

MR. NATHAN. Sure. She'd be perfect. (*Kelly stands.*)

HELEN. What can you tell us about Alexandra?

MR. NATHAN. She was the same age as the rest of us and from another country, just like me.

HELEN. So, Alexandra was from another country, and she didn't speak English. Did

she speak Spanish like you?

MR. NATHAN. No, I don't think so. It sounded like German or Russian or something.

HELEN. Ok, so Alexandra spoke a different language, too. So, we've got all our characters, yes? How does your story begin?

MR. NATHAN. Well, as usual, in fourth grade after lunch, we always had recess, which I hated.

HELEN. Why did you hate recess?

MR. NATHAN. Cause the kids made fun of me because I couldn't speak English. My family and I moved from El Salvador, where everybody I knew spoke Spanish, even the teachers. I didn't have any problems with language there. But after we moved to Truthful, things were very, very different.

HELEN. So, people made fun of you for the way you spoke?

MR. NATHAN. Oh, yeah. You wouldn't believe it. Sometimes Charlie would stand right in front of the slide and would say "Adios, niño! You can't play with us if you can't speak English! Adios!"

HELEN. How did that make you feel?

MR. NATHAN. At first, I didn't understand what he was saying, because it didn't seem to fit together. But when I saw the other kids pointing and laughing at me and saying "adios," I kind of figured it out. They were making fun of me.

HELEN. Did the teasing ever stop? Was there an adult around to help you out?

MR. NATHAN. Not really. The teachers never seemed to see all the unkind things the kids were doing on the playground.

HELEN. Did this name-calling happen for a long time?

MR. NATHAN. It seemed like for the entire fourth grade.

HELEN. My goodness, for the whole fourth grade! What about the fifth grade?

MR. NATHAN. Things changed around then.

HELEN. How did things change?

MR. NATHAN. That's when the new girl, Alexandra, came to our school. The kids
started making fun of her, too.

HELEN. What did you do?

MR. NATHAN. At first, I was relieved, because Charlie and the other kids didn't bother
me anymore. They were too busy singling out Alexandra, and calling her names
— all because she was different than them.

HELEN. So you watched all this happen, and didn't do anything?

MR. NATHAN. I didn't do anything, and neither did the teachers. They just did what
they normally did, talked, laughed, and checked their cell phones.

HELEN. What happened next?

MR. NATHAN. By that time my English was getting better, and I could understand
everything the kids were saying and doing. I could've put a stop to the bullying,
but I was afraid to. I didn't want to become the target again. I didn't like that.
Alexandra took my place, and I felt free. The kids stopped calling me names, and
moved on to calling Alexandra names.

HELEN. What were they doing?

MR. NATHAN. Charlie came over to me and said "Hey, Leo! Come on and play the
circle game with us." Then, he grabbed my hand and we went over to Alexandra.
We all held hands, made a circle around Alexandra, and started singing. I can still

remember the song, too. It went: “Alexandra, from across the sea. What’s all that you’re saying to me? Is it English? No, it’s not! You’re a foreigner, get out of our spot!” Then, Charlie would push Alexandra to the ground. The kids would all laugh while Alexandra brushed off the grass from her clothes. Then, we’d do it all over again until recess was over.

HELEN. How did you feel about that?

MR. NATHAN. I didn’t really think about it at first, but then I realized what was happening.

HELEN. What was happening?

MR. NATHAN. In the beginning, I was getting bullied. Then I was watching someone else getting bullied, and I didn’t do anything about it.

HELEN. You were witnessing someone getting bullied.

MR. NATHAN. Yea, but what was worse was when I joined the other kids. I became a bully, too.

HELEN. It sounds like it that bothered you.

MR. NATHAN. Yes, it did bother me. I felt bad for Alexandra, and I still feel bad for her.

HELEN. Is that how the story ends?

MR. NATHAN. Sorry this doesn’t have a happy ending, really. It’s just something I thought of while everyone else was sharing their stories about bullying. Not long after we started teasing Alexandra she left our school. We don’t know why she left, or where she went.

HELEN. What about Charlie and his friends? Did they go back to bullying you?

MR. NATHAN. No, not all the time, anyway. By that time, the kids and I got to know each other. It was sort of strange making friends that way. I never really thought about it until today. I was getting bullied. I watched someone get bullied, and then I started bullying someone.

HELEN. That sounds like a trifecta – the victim, the witness, and the bully. What do you say we use “trifecta” as the title to your story?

MR. NATHAN. Sure, that sounds good to me.

HELEN. Mr. Nathan, Leo, this will be your story, “Trifecta.” Let’s watch!

Mr. Nathan’s Memory Played Back: Enactment.

(Music transition. Helen and Mr. Nathan remain seated in conductor and teller’s chairs, respectively, as student actors prepare the space for their replaying of the story. The ensemble freezes in position, signaling the beginning of the enactment. Suggestions for improvised dialogue and movement are indicated by bullet points with italics within the scene.)

LEO (as played by TYLISA). My name is Leo and this is my story “Trifecta.”

- *Teacher announces children have 20 minutes for recess before they must return to the classroom for language arts.*
- *Teacher stands to one side of the action as Charlie, Sandra, and Peter begin playing tag.*
- *Leo stands alone, watching the other children play tag.*
- *Sandra tags Leo, who doesn’t understand what she is doing or saying.*
- *Sandra asks if Leo wants to play tag, but he doesn’t respond.*
- *Sandra suggests to Charlie and Peter that Leo play tag.*

- *Sandra demonstrates how she invited Leo to play tag.*
- *Peter also invites Leo to play.*

LEO (TYLISA). No hablo Inglés. (*Spanish to English translation: I don't speak English.*)

- *Charlie sees Peter's interaction with Leo, and becomes forceful with his request to get Leo to play tag.*
- *Leo utters a few more words in Spanish, which Charlie doesn't understand.*

CHARLIE (portrayed by KEVIN). (*Taunting.*) Adiós niño! You can't play with us if you can't speak English! Adios!

- *Charlie recruits Sandra and Peter to join him in saying "adios!"*
- *Teacher totally unaware of the relentless teasing eventually announces recess is over, and signals children to line up and they all file offstage.*
- *Beat.*
- *Teacher and children file back onstage.*
- *Teacher tells children they have 20 minutes for recess.*
- *Charlie, Sandra, and Peter play tag, excluding Leo again.*
- *Charlie, Sandra, and Peter join hands and circle around Leo.*

CHARLIE, SANDRA, AND PETER (KEVIN, NIKI, AND DAMON). Little Leo from across the sea, what's all that you're saying to me? Is it English? No, it's not!

You're a foreigner, get out of our spot!

- *Charlie pushes Leo down to the ground, and the other children laugh.*
- *Teacher announces recess is over.*
- *Everyone files offstage.*

- *Teacher and children return to stage, with a new student in tow, Alexandra.*
- *Teacher tells children they have 20 minutes for recess. Charlie, Sandra, and Peter play tag. Leo stands on one side of the action and Alexandra stands on the other side.*
- *Sandra introduces herself to Alexandra and asks if she wants to play tag.*

ALEXANDRA (KELLY). Ich spreche kein Englisch. (German to English translation: I don't speak English.)

- *Charlie hears that Alexandra doesn't speak English.*
- *Charlie recruits Sandra and Peter to play the circle game around Alexandra.*

CHARLIE, SANDRA, AND PETER (KEVIN, NIKI, AND DAMON). Alexandra from across the sea. What's all that you're saying to me? Is it English? No, it's not! You're a foreigner, get out of our spot!

- *Charlie pushes Alexandra to the ground.*
- *Leo shows relief at no longer being the target of the bullies.*
- *Charlie remarks how fun the circle game is and he asks Leo to play with them.*

CHARLIE (KEVIN). You should know the words by now, anyway. We've been singing it to you long enough!

- *Charlie, Peter, Sandra, and Leo join hands and sing their teasing song around Alexandra, who stands there motionless.*
- *Leo returns to center stage.*

LEO (TYLISA). My name is Leo and that was my story "Trifecta."

(Actors return to center stage, and give the gift to the teller. Helen exits.)

Scene Seven: Final Return to Phoenix

(Music underscores actor transitions to the van. All are buckled in and quiet for a few moments.)

KELLY. Mr. Nathan? Are you OK?

MR. NATHAN. Yeah, I'm OK. I was really proud of you guys tonight. I was really surprised.

NIKI. Why Mr. N.?

MR. NATHAN. I had no idea you guys would be able to replay my story like that. You did a great job.

KEVIN. Are you saying that we should be on Broadway?

MR. NATHAN. What I'm saying is that you guys acted out my story like you were there, like you saw what I was going through. That was powerful.

ILANA. So we done good, Mr. N?

MR. NATHAN. You done more than good, Ilana.

ILANA. Thanks. Glad we could be of service to you.

MR. NATHAN. Do you think these trips to the college were worthwhile?

KEVIN. You bet, Mr. Nathan.

ALL KIDS. *(Ad lib)* Yeah, you bet, yup, etc. *(All but Mr. Nathan exit.)*

MR. NATHAN. *(Highlight.)* I'm sad to say that I won't be at Phoenix much longer. I'll be teaching this fall at my former elementary school, working with first graders. I'm going from working with at-risk youth to an opposite setting, almost a 180-degree turn. I learned from the kids that in Playback, there's something called "the gift." It's when the performers give a look of acknowledgment to the teller of

a story. Giving the gift is a way for the performers to say “thank you for letting us replay your memory, we hope you appreciated what we shared with you.”

Kelly said it was like watching someone open a birthday present that you have just given someone. You want to see the expression on that person’s face. It’s fun to pick out a present for your mom, brother, grandmother, or friend, but it’s even more exciting to watch the expression on their face when they open up the gift. The Phoenix kids have given me one great gift – one that I’ll never forget.

Epilogue

(The actors stand in choir formation, stage right. As each person speaks they move stage left and strike a pose after saying their line; making a frozen picture with their bodies.)

NIKI. The kingdom of Truthful lay not far to the north of the City.

KELLY. East of the tributary across from the crags are the feather children.

TYLISA. Living in their home of homes.

NIKI, KELLY, TYLISA. *(From their spot stage left.)* The Phoenix.

ILANA. A temporary dwelling to regain stability and control.

DAMON. Brilliant colors peek out from their vanes of shame.

KEVIN. Barbules display memories and expectations.

MR. NATHAN. There is a desire for others to see, to feel and hear.

HELEN. But most are clutched, thrown, or lost.

NIKI. Tedium and terror, fate and family.

KELLY. Practicing to learn and breathing to live.

TYLISA. Held and protected for a while, their stories are fleeting.

DAMON. At dawn, the Phoenix sings a melody and spreads its wings for flight.

KEVIN. Before it is time to move on, stories are flamed by vulnerability.

ILANA. Feathers' blaze in splendor.

(A fluid sculpture is created by the actors, which feature and replay key feelings revealed during each character's memory/story.)

HELEN. *(Steps aside and looks at the group.)* Then, listening and sharing fan flickering sparks of empathy and acceptance. *(Helen opens her arms to embrace the group.)*

ALL. Rebirth. *(The actors emerge from Helen's grasp.)*

NIKI, KELLY, TYLISA, ILANA, DAMON, & KEVIN. Rising from ashes fully grown.

MR. NATHAN. New feathers more resplendent and courageous than the old.

NIKI, KELLY, TYLISA, ILANA, DAMON, & KEVIN. Again

HELEN. And perhaps

NIKI, KELLY, TYLISA, ILANA, DAMON, & KEVIN. Again

HELEN. In this place called

ALL. Truthful. *(Together, the ensemble creates a large Phoenix which flies about the stage until it stops slowly, mid-flight.)*

CHAPTER 5

Discussion

This phenomenological study examined a Playback Theatre (Playback) program addressing issues of bullying perpetration and victimization with adolescents and included interviews with six teenagers, residents at the Coachman Family Center (CFC), a transitional housing shelter in White Plains, NY, an adult CFC counselor, and four students at Manhattanville College in Purchase, NY. Participants were also observed during six two-hour Playback sessions. The intervention was conducted by an accredited Playback trainer, while the investigator functioned as a participant observer and used multiple methods to collect, analyze, and interpret data. To measure the bullying climate of participants' lives prior to the sessions, all participants completed the forms of bullying scale (FBS; Cross, Dooley, Shaw, Waters, & Zubrick, 2013). Mean Likert scales were calculated and shared with participants at the second session. Qualitative data gathered included in-depth observations and detailed descriptions of rehearsals, trainings, performances, interactions, interviews, and behaviors of KPLP participants, trainers, and audience members. The inductive qualitative data analysis of the sessions, interview transcripts, observations, and survey questions revealed 10 themes, which were in direct correlation to the categories depicted in the FBS: (a) teasing, (b) secrets, (c) friendships, (d) fear, (e) injury/harm, (f) name-calling, (g) intimidation, (h) damage, (i) being left out, and (j) lies and rumors. The intention of this research was to understand participants' experiences in a Playback program that dealt with issues pertaining to bullying, and, for representation purposes, to "communicate the indescribable" (Barone & Eisner, 2006, p. 96, p. 101) into an ethnodrama (Denzin, 2011; Saldaña, 2005).

Forms of Bullying Survey

The forms of bullying survey (FBS; Cross, Dooley, Shaw, Waters, & Zubrick, 2013) was not as forthcoming in determining levels of bullying in participants' lives, nor did it function as a predictor of personal stories for the sessions. Instead, the FBS ended up serving as an indicator for the various themes in the data analysis from sessions and interviews; provided a spectrum of categories of typical bullying incidents. Perhaps, under other conditions, a Playback facilitator could use the FBS as a tool to motivate and inspire teens to share stories about bullying.

The results of the study indicated that the intervention was helpful in making visible personal memories and stories about repeated acts of physical or emotional victimization of and/or perpetration by a person or group (Hirsch, Lowen, & Santorelli, 2012). Participants demonstrated leadership qualities as they became "open and inclusive, embracing of others, tolerant, generous and deserving of support" (Mansur, 2011, p 24) through ice-breakers, theatre games, and improvisation warm-ups. The parameters for participation were implied through mutual respect which was made visible to the investigator through the active listening that took place during the sessions. The facilitator and college students modeled behavior which gave CFC youth permission to engage in sharing thoughts and decisions relevant to their lives (McHenry, 2013). The teens responded positively to contributing to the group and relating to others (Youniss & Yates, 1999). By engaging with the realities of the world and offering "genuine affirmation by seeing more in them than they see in themselves" (Powell, 2001, pp. 13-14), participants exhibited friendship-like qualities as they developed rapport with the

group (Mendes, 2003, p. 55) and became more willing to disclose personal stories about bullying.

Bonding

The fluid nature of the CFC adolescents and their current place in life were embraced by the Playback facilitator and college students, despite the fact that there were logistical challenges throughout the program. The high attrition rate of CFC youth made it difficult to develop a thorough sense of evenness with the program. CFC teens participating in the study attended, on average, four of the six sessions. Transportation issues between CFC and the college also posed some difficulties. Students needed to return from their home schools to CFC before taking the van to the college. Sometimes teen participants missed the van because of late dismissal from school. Due to the transient nature of transitional housing facilities, two participants did not see the project through to completion because their families relocated to new homes. The Playback program shifted to accommodate unpredictable CFC youth attendance patterns, but attempts at consistency were maintained as teens were continually guided and supported while they navigated through the complexity of sharing and replaying personal memories and stories using Playback. The youth participants were empowered to take action on their own personal experiences as they cultivated and revealed personal thoughts, feelings, perceptions, memories, beliefs, and attitudes (Siegel, 2010). Prosocial behavior was driven by the relationships among the participants through responsive, relational, reflexive, and ethical thinking as personal stories were reshaped and presented in aesthetic form, representing experiences that were beyond words (Forrester & James, 2005). Perhaps this was because the session leader and college mentors prepared in

advance of each session by holding discussions on the social realities and stressors of CFC teens. Manhattanville (Mville) students empathically connected to the adolescents' needs to fit in and be accepted by the group. They had the desire and compassion to help the youth develop Playback skills to cope with their personal problems so that more positive life views and outcomes would result. The Mville students' authentic relationship with Playback was demonstrated through their modeling the importance of patient, thoughtful inquiry, and civil dialogue in order to solicit and replay stories. CFC students followed suit as this visible framework of trust inspired growth and trust. All participants were interested in deepening the bonding of community, which, in turn strengthened values of respect and tolerance.

Creativity and Imagination

The Playback sessions provided opportunities for creativity and imagination to flourish as personal memories and stories were shared, shaped, and replayed. There was a balance between creativity and conformity. Participants benefited from the group process of creating theatre and were motivated and rewarded for their internal and external flexibility with their perspective taking efforts. It was not clear if the sessions made students better equipped to deal with bullying situations in their day to day lives, but sharing and witnessing personal stories did suggest that Kaufman and Sternberg's (2012) propulsion theory of creativity contributed to problem solving issues with teens, such as through: (a) replication: storytelling provided entry points for teens to hone in on specific moments of bullying, (b) redefinition: different points of view were redefined as past moments were approached in a new light, (c) forward incrementation: participants trusted the process of Playback and the direction it was headed,

(d) advance forward incrementation: the replaying of stories transitioned experiences from real life to aesthetic works of art, (e) redirection: creative efforts by actors and musicians routed memories in directions outside the norm, making the abstract concrete and the concrete abstract, (f) reconstruction: stories were based in points of origination and framed with authenticity, while the replaying of stories provided space for performers to personally connect to feelings in the replaying of memories, (g) reinitiation: conductor check-ins with each teller after the replaying of narratives gave a sense of acceptance and moving forward for the teller and witnesses, (h) synthesis: group discussions following replayed stories inspired, revealed, and fostered integration of ideas, thoughts, and feelings.

The Playback facilitator and college students functioned as catalysts for CFC youth to share personal narratives and took for granted that creativity is central to being human (Chavez-Eakle, Cruz-Fuentes, & Eakle, 2012). They valued the life experiences of the teens and involved the impact of each person's feelings, thinking, and actions. The heuristic framework of the Playback sessions were indicative of Batey's (2012) 4 Ps approach to creativity: (a) person-centered through the respect fostered with the solicitation of personal memories and narratives, (b) process-centered in the step by step approach to teaching and learning Playback techniques and forms, (c) press, or environmental influences, by addressing the diversity of participant life experiences, and (d) product, with the intention of working towards a final product, the "informance," or Playback performance, for family and friends on day six of the sessions.

The landscape and permeability of the imaginations exhibited during the sessions and interviews opened the door for all participants to discover, develop, and refine Playback skills in a variety of ways. The journey for all the participants was one of (a) generating new knowledge of peers and the group through listening to personal stories, (b) approaching and solving problems with flexibility in the replaying of narratives in Playback short and long forms, (c) strengthening and balancing thinking skills in the moment while paying attention to the ritual, aesthetics, and social interaction necessary for Playback to be effective, and (d) learning through prosocial motivation and perspective taking as individuals took risks and made and accepted creative offers to capture the essence of personal memories using Playback (Acar & Runco, 2012; Amabile and Pillemer, 2012; Batey, 2012; Beghetto, Palmon and Ward, 2012; Caroff and Lubart, 2012; Cropley and Cropley, 2012; Eakle, A., Chavez-Eakle, R., and Cruz-Fuentes, C., 2012; Fryer, 2012; Jaeger and Runco, 2012; Simonton, D. K., 2012; Sternberg, 2012; Villalba, 2012). Engagement in this artistic activity demonstrated, although intermittently, potential effects on the physiological, cognitive, emotional development and social transformations of the teens as they became visibly open and receptive to listening to and replaying others' personal memories. As Beardall (2007) stated "when people share their own experience or story with another, they give some part of themselves away in order to help someone else; both parties benefit from this" (p. 113). Playback provided a context for participants to tell their stories, solve problems, and express feelings, which is a tenet of drama therapy (North American Drama Therapy Association, 2012). And, although it is not the intent of Playback to be therapy, it can be

therapeutic, which was evident through the engagement and emotional connections displayed by the participants.

Motivation

Personal engagement was the focus of the sessions, which Dawes and Larson (2010) refer to as having a direct relationship to values, ambitions, identity, and peer affiliation. Participants were encouraged to look inwards: (a) as tellers to identify and internalize personal memories of bullying incidents, (b) to disclose to the Playback conductor the changes in the self and perceptions of those situations, and (c) as actors to improvise and sometimes forecast hypothetical scenarios (p. 265). This self-determination theory (SDT) suggests that Playback requires psychological engagement because it is an activity that must be integrated into the self (p. 260). Turning points in motivation were visibly perceived as participants alternated between serious activities to fun experiences that encouraged dialogue. The hands-on activity-based learning experiences involved participant interaction, which, according to Djalidin, Drake, Lepper, and Sethi (1997) assist social and cognitive development (p. 456). The positive social climate during the sessions inspired involvement and learning to thrive.

Empathic Connections

Perhaps the most significant and salient components of the Playback sessions were participants' empathic connections made while taking on the roles of others in the replaying of personal stories, or perspective taking. Ethnodrama examples include:

- When Kelly has a revelation and says "I had no idea college kids like them would have problems like us."
- Damon replays the story "Football Fairy" from Kevin's point-of-view.

- Ilana responds to Mr. Nathan's gratitude for the teens replaying his memory so poignantly with "glad we could be of service to you."
- Mr. Nathan's shares how Kelly said "giving the gift in Playback is like watching someone open a birthday present that you have just given someone."

According to Eisenberg, McNalley, Miller, Shea, and Shell (1991), empathic listening and the sociocognitive skill of perspective taking are skills that provide adolescents with the opportunity to strengthen and build moral reasoning. This is what Mayer and Salovey (1990) call emotional intelligence (EI), a form of social cognition that includes perception, analysis, and the production of behaviors specific to emotional content. The EI characteristics exhibited during the Playback sessions could be transferred to social interactions of the CFC youth at school, which is where bullying and victimization occur (Cobb & Mayer, 2000). In addition, social and emotional connections were inspired as youth reenacted real-life experiences. Empathy was fostered and empowered among the group as participants reconstructed what it felt like to be in a particular emotional experience. Participants built bridges of understanding, which, according to Franklin (2010) are antecedents to empathy (Franklin, 2010, pp. 160-161). Adoption of the "as if" (p. 161) approach to become receptive to the world through "artistic imitation" (p. 161) strengthened the mentorship-like relationships college students with the youth. The communal bonding and ritual practiced during the metaphoric communication of the Playback sessions had both intrinsic and extrinsic implications.

Meaning Making with Playback

CFC teens engaged in meaning making during the Playback sessions, with the facilitator providing ongoing opportunities for youth to interpret and make emotional connections to the replayed memories and incidents of bullying. She permitted them to draw meaning out of and shape responses to the telling and replaying of memories. Participants were provided with time to process their thoughts to make the experiences meaningful and memorable. Perspective-taking and even perhaps the activation of the mirror neuron system (MNS; Cook, 2007) with Playback led to instances when participants were willing to share similar perceptions, emotions, intentions, desires, beliefs and other psychological states of agent, as described by Baron-Cohen's (1995) "mind reading" (p. 195) approach, which relates to resonance through imitation and mental simulation. Witnessing others' stories being told and played back deepened the connections participants seemed to have with the stories, as well as strengthened social interaction among the group. In addition, when youth stepped into the actor role, they seemed empowered and honored to contribute to the wellness of the group, building a sense of responsibility and relationship to others. Constructive identities were fostered, built, and maintained, regardless of social and emotional competence; leveling the social and emotional interaction playing field.

Participants genuinely responded to that "small voice within" (Anzaldúa, 1999, p. 87; Fox, 1839) themselves and within others as they revealed to the investigator a high sense of respect while personal memories of incidents about bullying were disclosed. They evolved into arbiters of truth with their messages visibly resonating strongly among the group. Their process of art making brought up the psyche and engaged the group to

consciousness. Their actions drew upon Jung's (as cited in Chodorow, 1997) active imagination to let "the unconscious come up" (p. 10), and promoted new "discoveries of meaning" (Eisner, 1981, p. 9) in relationship to bullying victimization, perpetration, and witness. The session space was illuminated with "aha! moments" (Beeman & Kounios, 2009) as CFC teens shifted from passive to active participants. The application of this creative behavior within the context of Playback encouraged risk taking (Amabile & Pillemer, 2012) as youth disclosed personal memories about bullying, promoted flexibility (Ellis & Griffin, 2000) as the teens abstractly replayed memories using Playback, fostered symbiotic connections between the self and others as unconscious personal and corporate spirituality were strengthened (Abbott, 2000; Amabile & Pillemer 2012; Batey, 2012; Beghetto, Palmon, & Ward, 2012; Brockway, 1996; Friends Conference on Religion and Psychology, 2013; Fryer, 2012; Spolin, 2001; Stanley, 2010; Sternberg, 2012), and encouraged the adoption of a growth mindset (Dweck, 2006). The sharing of the learning and art making occurring in the space was due to the sense of presence (Bell, Kreitzer & McDonough-Means, 2004; Brady & Bedient, 2003; Friedman, 2007; Geller & Greenberg, 2002; Johnstone, 1981; Jones, 2006; Kossak, 2009; Riva & Waterworth, 2003) fostered by the group.

Sense of Purpose

The investigator observed participants to be fully engaged and present during the sessions. Feelings of sense of purpose (Mariano & Savage, 2009) were palpable during the sessions as participants displayed: (a) enjoyment through smiles and laughter, (b) trust fostered through active listening and eye contact, (c) active engagement, generosity and empathy while listening to and replaying others' stories, and (d) visible

moments of gratitude, humor, openness, optimism, self-resilience, social belonging, vitality, and thinking of the future as pleasant. There was no data collected on the process of conceptualizing or creating Playback, but behaviors noticed by the investigator appeared to be meaningful to the participants. Determining one's sense of purpose in life can be complicated (O'Dell & Thornton, 2010) without bringing up spirituality or religion. However, as London (2006) said "the arts function as a spiritually informed language that serves as a powerful vehicle with which to encounter the deep dimensions of our being in the world" (p. 12). Stories and memories shared during the sessions revealed how participants yearned for control and happiness, connection, and peace without specific mention to religion or spirituality.

- Kelly has an agenda of wanting "to do what's right," because her "momma taught me right."
- In Ilana's frustration for some control in her life, she says "I just wanna sleep. Can't we stay in one place just for once? Is that too much to ask?"
- Niki sews a secret message into the gym shorts someone mysteriously loaned her, which she returns to the school lost and found.
- Damon sees himself in his father and says "I don't wanna see myself become a perpetrator like my dad. He's the perp, not me!"
- Although they have different views on life, Ilana and Tylisha both say "I just wish my sister felt the same way I do."
- In Kevin's frustration with some members of his football team, he says "I'm not going to let it get to me, because coach is looking out for me. He's on my side, that's for sure."

Memories and stories emerged out of silence after queries were posed to the group by the Playback facilitator: (a) who has experienced a bullying situation? (b) what does it feel like to be left out by your friends? (c) how do you feel when you see someone being made fun of or teased? This part of the Playback ritual was similar to the process of Quaker meeting for worship, in which a group of people sit in silence for a period of reflection until someone is moved to speak out of the silence to share a personal moment, feeling, or revelation. In the Playback sessions, CFC youth spoke out of the silence to share personal experiences about bullying victimization or perpetration, which put everyone at equal status and united the group. Playback evolved into a vibrant, visible, and viable way for participants to honor that everyone in the group had a story to tell, not unlike how Quakers recognize “that of God [the Light] in everyone” (Brinton, 1994, p. 14). The inward journey of storytelling and story listening brought aspects of spirituality (Brockway, 1996; Friends Conference on Religion and Psychology, 2013) to the forefront for participants as restoration of peace and harmony became strong themes throughout the sessions. Kelly was not going to let someone get away with an act of violence. Despite feeling frustrated, Niki persevered with her desire to make clothes with her new sewing machine. Damon was remorseful for the fight he got into at school. Kevin was appreciative of the support his coach was providing him. Sisters Ilana and Tylisha knew they were growing apart and were struggling to find ways to stay connected. Damon was remorseful for the fight he got into at school, and Mr. Nathan had the revelation that his bullying experiences evolved from victim to witness to perpetrator.

Developing Knowledge through Social Change

The experiences with CFC teens suggest that Bruce, Garner, & Stellern's (2011) goal wheel, adapted from Navajo philosophy to work with adolescents, could serve as an appropriate template for teens to bring about change in the world through Playback (see Figure 3 on p. 77). Belonging was fostered through the creation a community of mutual support in the Playback space. Mastery was encouraged and modeled by the facilitator and college students as the teens witnessed senses of integrity while being open and inspired to share stories. Independence was nurtured through the respect and honor participants paid to individual stories. Generosity was displayed through the group's willingness to participate, contribute, and commit to the process of art making through Playback. The Native American spirituality connection to Playback and youth can be attributed to the ongoing demonstration of presence through active listening, or "that primitive act of love in which a person gives himself to another's word, making himself accessible and vulnerable to that word" (Baltimore Yearly Meeting, 2010, p. 64). And, it should be noted that this view expands the spirituality relationship of Playback to Quaker values with Walsh's (2006) elements of trustworthy leadership (see Table 31).

Table 17

Quaker Connections to Leadership and Playback Theatre

<i>Quaker Values</i>	<i>Walsh's Trustworthy Leadership</i>	<i>Playback Tenets</i>
Simplicity – remove all that is extraneous	Unpack, stop, and ask questions	Listening and reflecting
Peace – acknowledge the need for forgiveness and grace	Create resourceful conditions and resist force	Honoring and witnessing
Integrity – truthfulness in whatever one says or does	Maintain your inner core of integrity – be open and inspire	Perspective taking
Community – encourage participation	Create communities of mutual support	Engaging
Equality – acknowledge differences and treat everyone with dignity and respect	Maintain a sense of perspective when looking at all sides of an issue and respect differences	Co-creating
Stewardship – participate constructively and without greed	Mine learning opportunities	Inquiring and serving

Note: A side-by-side comparison of Quaker tenets from *Faith and practice*, by Baltimore Yearly Meeting (2010), Walsh's (2006) *Trustworthy leadership: Can we be the leaders we need our students to become?* and Playback tenets deduced from observations by author.

Leadership

The leadership qualities displayed by participants through their storytelling and story listening in the sessions had mentor-like qualities (Cavanagh & Prescott, 2011).

Participants reciprocated feelings and memories in this safe environment. Time was

allowed for adequate reflection on feelings summoned up from stories. Responses were valued, reaffirmed, and heartfelt. The incentive to share personal experiences among the group was reflected in the supportive witnessing, role modeling, and even redirecting efforts made by the college students. CFC teens were invigorated by the availability and accessibility of the college students.

The artistic interpretation of the data into the ethnodrama provided challenges for the investigator. The choice to set the majority of scenes in the CFC van led to speculations about the emotional tenor of the ride to and from the college. The investigator integrated emotional themes, relationships, and group dynamics observed during the sessions and interviews into the script. Interviews with the college students provided the researcher with the opportunity to corroborate observations of the sessions. To avoid redundancy, data were incorporated into the dialogue and actions for eight characters and adjusted for artistic value. And, rather than write specific dialogue for the replaying of memories in stories, the author elected to maintain the integrity of the improvisational nature of Playback by making suggestions for physical actions and suggestions for dialogue during those scenes in the script. In a formal presentation of “Phoenix Rising,” actors would be permitted to incorporate their own interpretations into the replaying of the scenes.

Limitations, Considerations, and Recommendations

A limitation of the study was the high attrition rate of youth participants from the first to the last (sixth) session. Past research (Salas, 2005) has demonstrated that Playback can be effective in eliminating bullying in communities if students are provided with the opportunity to play an active role in building a culture of change in a school

community. However, because participants in the current study were from a variety of middle schools in the Westchester County, NY, area living in a shelter for the homeless, inconsistent attendance presented some issues with continuity, despite the fact that everyone participated in the sessions. And, although the CFC teens did come from the same shelter, the transient nature of the population presented difficulties. Future studies conducted onsite at a shelter for the homeless may have more lasting effects who have the desire to make social changes on the dynamics of their immediate community.

There were no formal lesson plans for the sessions, although the overall objective was clear; everyone was recognized as having a story to tell. The Playback facilitator and college students placed trust in the process to acclimate students to Playback. If this program were to be replicated, the investigator recommends that similar projects be thoroughly documented for implementation with like populations. The impact of this kind of program has great implications on youth empowerment and decision making. Educators and community organizers would benefit from learning about the process so that they could replicate it in their programs with youth. The investigator recommends the structure of a future Playback program adopt the theories of Beardall's (2007) holistic and eclectic expressive therapies Mentors in Violence Program (MVP) provides, which prescribes suggestions to halting harassing behavior among peers and increasing student interpersonal and intrapersonal skills through (a) witnessing, (b) reflecting, (c) action, (d) social and emotional intelligence, and (e) empathy concepts, etc. (Beardall, 2007, p. 155), as well as "focusing inward and communicating outward" (p. 109).

Although the forms of bullying scale (FBS; Cross, Dooley, Shaw, Waters, & Zubrick, 2013) was not as forthcoming in determining levels of bullying perpetration,

victimization, and witnessing for the Playback sessions, the investigator suggests that use of the FBS with youth could inspire deeper and meaningful stories in future Playback programs. The survey could be useful in measuring involvement in different forms of bullying behaviors. The bullying incidents reflected in the ethnodrama for this study were “characterized by repetition, intent, and a power imbalance” (p. 1052). An interesting future project would be to measure bullying behaviors of youth with the FBS both before and after a Playback program to compare if there were any changes in responses to the survey, and whether or not Playback played a role in youth disclosing personal stories.

Hiccups. KPLP was by no means a simple project to put together. The logistics of planning a program that involved three separate age groupings from different places in life (CFC, Mville, & BAPT) was impressive. The teens had to first return to CFC from their home schools before taking the van to Mville. Because the students’ schools were scattered throughout Westchester County, NY, not everyone could make it back to CFC in time to travel to Mville. The transitional nature of CFC also made it difficult for some youth to participate in the study from start to finish. CFC youth also did not have the opportunity to see or experience a Playback performance before the program began. Instead, Playback was presented in the form of a participant-performance model (Salas, 2011, p. 99), in which presenting a Playback performance, called an “informance” by the KPLP facilitator, occurred after the six training sessions.

Boons and Bumps. Despite the brevity of the six week program, it was obvious that Playback had effectively and creatively brought a group of diverse and unheard voices together (Fox, 2007). The Playback tenets of ritual, artistry, and social connection

rapidly broke down barriers so that memories and stories could be shared intimately and immediately within the group. This sense of immediacy seemed to motivate the teens (Gardner, 1999). Everyone had an openness and willingness to learn from one another.

On the other hand, the focus of the KPLP facilitator was splintered as she played many roles: (a) KPLP program visionary, organizer, and leader, (b) Mville college professor charged with teaching a Playback course, and (c) BAPT artistic director.

Perhaps some of the behind the scenes burdens could have been lessened if other adults were available to take on some of the aforementioned tasks. There is no literature on the application of Playback with youth as conductors, which is perhaps one reason why CFC teens and Mville students were not given the opportunity to interview tellers and shape stories. This responsibility was also left to the KPLP facilitator. The reigns were tightly held during the six weeks as neither Mville students or CFC youth ever took on the role of conductor during practice or a performance. By the third session, it was evident that there were three distinct purposes of KPLP: (a) a laboratory experience for Mville students to learn how to apply Playback techniques with a group of youth labeled at-risk, (b) an opportunity for BAPT company members to share their skills with people new to Playback, and (c) to provide a Playback experience for CFC youth. Every effort was made to ensure that this was a positive experience. However, the variables involved with transportation, recruiting CFC teens, consistent attendance, meeting once a week, and limited exposure to Playback were drawbacks. In addition, the forms of bullying scale (FBS; Cross, Dooley, Shaw, Waters, & Zubrick, 2013) was not as informative in determining levels of bullying in participants' communities. Although the majority of participants who completed the FBS reported limited incidents of being a witness, victim,

or perpetrator of bullying, the memories and stories shared during the Playback sessions revealed otherwise. The regularity and familiarity of the face-to-face sessions at Mville seemed to inspire the teens to openly disclose personal experiences with bullying, while the FBS paper and pencil survey did not. It would be interesting if a longitudinal study were conducted to determine the lasting effects of a Playback experience on a population similar to the one in the study.

The meaning of the stories shared were never controlled in this research. Playback emerged into a mediating third party (Intrator, 2002) by putting bullying into the center of the group to inspire dialogue. Playback provided a heuristic learning opportunity for teens that was both person- and process-centered, while attention was also focused on the final product. The power of Playback (Waxman, 2013) promotes its function as spiritually informed language for participants to make deeper connections to the world. Future research on explicit spiritual or religious practices and their uses and connections to Playback may prove to be of value to both faith-based and secular initiatives and programs involving marginalized populations, as well as in school communities and social service organizations with the desire to make social issues relevant and visible to populations they serve.

Insights

Keep the Peace Leadership Program (KPLP) was an opportunity for youth to learn about storytelling, story listening, and Playback within the context of themes about bullying. The researcher noticed a tone of affirmation, acceptance, and reverence among CFC youth, Mville students, and BAPT company members throughout the six week program. Stories were told and listened to with honor and respect. The intentions of

Mville students and BAPT company members to build a community were clearly visible as CFC students so willingly disclosed personal stories about bullying without prodding or coaxing. Perhaps this was because Mville students and BAPT adults so aptly modeled sharing personal stories themselves while teaching Playback forms and techniques to CFC youth. In addition, learning about Westhab put the program into perspective for the investigator, which contributed to the social, emotional, and economic aspects of the study. Researching CFC provided both a social and cultural context to the lives of the teenagers residing in a transitional housing facility. Ideals, values, challenges, tensions, and struggles were just a few of the subthemes apparent in the study. The inclusive nature of Playback and the common theme of bullying had everyone working on the same playing field. Participants were fully present during each of the sessions, but the high attrition rate had the investigator somewhat suspect of the value of the research.

Conclusion

The findings from this dissertation research contribute to the field of expressive therapies by expanding the realm of Playback applications with teenagers. Playback demonstrated to be a viable, vibrant, progressive, and non-traditional theatre form that inspired discussion about social change, called for by Saldaña (2012). This study gives insight on how Playback can enhance teen moral behavior and development and how it may be uniquely suited to provide youth with the opportunity to participate in decision making opportunities relevant to their lives, foster deeper bonding in the community, and strengthen core values of respect, listening, and tolerance (McHenry, 2000). Playback provides young people with the skills they need to address interpersonal relations, moral development, and empathic listening skills through storytelling and story listening;

shedding light on that still, small voice within. More research is necessary to gain understanding of Playback with youth.

When a message rises in me, it begins in the stillness of my stomach, slowly stirring and raising my heart rate, pounding in my ears. It reaches out and plants itself in my heart between beats, between breaths. Out of stillness comes an insistent image, a thought, language, song, or phrase; a story to be shared (Waxman, 2013, p. 18).

APPENDIX A

Playback Training Tips: Roles and Forms for Youth Performers

Conductor

- Ask the teller's name.
- Make sure the story is true.
- Make sure the story isn't malicious/humiliating to other people.
- Don't cut off the teller, but you can use verbal and physical language to indicate that you're listening.
- Don't let the teller ramble: Ask questions to create a specific and detailed story that is easy to follow.
- Repeating the entire story back to the teller is not necessary, but summing up or seeking clarification on longer/more complicated stories can help your actors give an accurate performance.
- Cue the actors with "we'll see this as a fluid sculpture" and begin the playback with "let's watch."
- Start the applause.
- Check-in with the teller. If she/he wasn't satisfied, give the option of a do-over.

Actor

- When seated, legs and arms should be uncrossed, posture upright, hands in lap
- Listen attentively while the teller speaks. This is the substance for your performance!
- Stand in place when the conductor cues, "we'll see this as a fluid sculpture"
- Begin after "let's watch."
- Don't be afraid to use boxes, scarves, and any other miscellaneous props during the form.
 - After the form is completed, "give the gift:" look at the teller for 2-3 seconds as a way of checking in to see what they thought of the performance, and also to thank them for their story. Do not be creepy!

Musician

- Be an addition, not a distraction.
- Listen for places in the story where specific sound effects could occur.
- Tell the story with your music.
- Listen to the teller when they are telling the story so you will not be surprised by or scrambling for a sound effect.

Note: Description of Playback roles created by the founders of Friendly Rewinders, used with permission by Campoamor and Walker © 2013.

Playback form	Conductor	Actor	Musician
	Like an emcee. Introduces the forms, interviews teller and makes sure the actors have the information they need.	Plays back the teller's story within a given form.	Adds music to enhance the playback of the story.
Fluid Sculpture A short form where a moment or idea is represented in repetitive motions and sounds.	Introduce the form, get the story from the teller and make sure the actors have the information they need.	Be aware of your fellow actors to avoid long pauses/crowding. Once you've established your sound/motion, bring down the volume so the other actors are audible. Create levels/contrast with your motion/content.	Music can happen subtly throughout the fluid sculpture.
Pair Short form. Pairs of actors replay two different feelings.	Don't force the teller to share a memory with "opposite emotions;" listen to what they've shared, then draw out two different emotions expressed into the "on one hand...on the other hand..." format.	Be aware of your fellow actors to avoid long pauses/crowding. Once you've established your sound/motion, bring down the volume so the other actors are audible. Create levels/contrast with your motion/content.	Music should be played briefly between each pair.
Tableau Longer form. An event or memory is broken down into frozen snapshots captioned by the conductor.	Break the story into three pictures (four if absolutely necessary) when the teller has finished speaking, then speak a caption when the actors have stopped moving and the music has paused.	Don't hesitate, and commit. Making strong choices will help fellow actors create as complete a picture as possible. Strive for variety, but don't let concern about multiple actors expressing the same person/object/image keep you from committing to your physical choice.	Music plays while the actors are setting up a picture, and should pause as the conductor gives the caption.

Playback form	Conductor	Actor	Musician
Narrative V A movement-based form. Standing in a “V” formation, the apex retells the story with heightened emotions and gestures. Other actors reflect what they see/hear.	Introduce the form, get the story from the teller and make sure the actors have the information they need.	Apex: Movement and voice should be heightened. Find a signature gesture/motion for different characters. Listen very closely when the teller is speaking – all the details are your responsibility! Actors: The back two actors in the V should be on boxes. Echo the movement and choice words.	Music should be played throughout the Narrative V. This is a great opportunity for a complete musical interpretation of a memory.
Enactment Long form. The <i>teller</i> is interviewed on the stage, and the entire story is cast and performed.	Invite the teller to the stage to sit on your left. After asking their name, ask “where does this story take place?” Cast the teller’s actor. Ask for a few words to describe themselves. Repeat with other characters in the story. If there are extra actors, cast as extras/animals/objects during the story, or they can find these themselves. Ask the teller for the full story. Conclude by asking the teller to title the story. Cue the actors with, “We’ll see <i>title</i> as an enactment.”	The teller’s actor starts and ends the story with, “I’m <i>*teller*</i> and this is/was my story, <i>*title.*</i> ” Avoid chaos, both vocally and physically. Stick to the teller’s narrative.	Music can be played throughout.

Note: Description of Playback forms written by the founders of Friendly Rewinders, used with permission by Campoamor and Walker © 2013. These are the only forms used by Friendly Rewinders.

APPENDIX B

“The Balancing Act,” an Ethnodrama about Adolescents

and Playback Theatre (Reagan, 2013)

This ethnodrama displays the results of Reagan’s pilot study that addressed the question “what impact does Playback have on teenagers at Sidwell Friends School (SFS), a Quaker school in Washington, DC, when they are the performers?” Because the American Psychological Association does not prescribe format recommendations for contemporary dramatic forms (APA, 2010), this paper offers its own formatting of dramatic excerpts that serve the reader and the play's best interests.

Characters

JOE: Male, 15, African American, a leader, co-founder of his school’s Playback Theatre troupe, holds the letter “S.”

SARAH: Female, 15, artistic attitude, co-founder of her school’s Playback Theatre troupe, holds the letter “I.”

LISA: Female, 15, articulate, radiates energy, and has a passion for Playback, holds the letter “L.”

ALAN: Male, 15, very appreciative of life and his place in it, holds the letter “E.”

CARA: Female, 15, a cutting edge personality and wit, drawn to issues on the fringe, holds the letter “N.”

NED: Male, 15, introspective, creative, and avid wrestler, holds the letter “T.”

AVA: Female, 28.

Note: All student actors have scripts in binders, which include a letter located on the back of their scripts, which spell out the words “silent” and “listen.”

Location: A Quaker high school in Washington, DC

Time: The present

Setting description

(The stage is bare, except for a blank canvas on the floor, a cup of black paint and paint brush. Downstage left, within view of the audience is an easel, and small table with paints and brushes. The theme song from Superman plays. During the following announcement, actors enter with chairs and place them in a straight line upstage. They stand on the chairs, strike poses, jump off the chairs, pretend to fly, and dart about the stage as if they are super heroes.)

ANNOUNCER. *(Voice-over)* The Adventures of Friendly Rewinders Playback Theatre!

Look! Up in the hallway! It's students! It's actors! It's Friendly Rewinders Playback Theatre. Faster than an update on Twitter. More powerful than a BFF. Able to stand up for something they believe in. And who, disguised as Joe, Sarah, Lisa, Alan, Cara, and Ned, six creative and dedicated high school students from a Washington, DC Quaker school, interact with an audience to replay personal stories about truth and social change in a ritualistic and imaginative way!

(Actors sit in chairs, stand when they speak, paint a doodle on the canvas, return to their chairs, and remain standing.)

JOE. I'm Joe, one of the managers of the boys' basketball team, and I started the Playback troupe with Sarah.

SARAH. I'm Sara, I like to sing and write music, and I co-founded my school's Playback troupe.

LISA. I'm Lisa, I play field hockey and softball, and being a conductor for Playback enactments is my jam.

ALAN. I'm Alan, and I was new in ninth grade. A friend recommended me to join the high school Playback troupe last year.

CARA. I'm Cara, I'm a big Marilyn Manson fan, and I thought it would be fun to do Playback with my friends.

NED. I'm Ned, I like to wrestle, and I had no experience in Playback before I came to this school in the ninth grade.

JOE. We are just some of the students who "do" Playback Theatre at our school.

SARAH. Some of us learned it in seventh grade.

LISA. And in eighth grade some of us participated in the middle school Playback Theatre troupe called Vertical Voices.

NED. I didn't.

ALAN. Same here, but I picked it up pretty quickly. You guys did a great job showing me the ropes.

CARA. Even though I was here in eighth grade, I didn't join the Playback troupe until last fall in tenth grade. My brother was in Vertical Voices when he was in middle school, so I kinda understood what was involved.

SARAH. Joe and I wanted to keep doing Playback after middle school, but there weren't any options for us in high school.

JOE: Until we started Friendly Rewinders Playback. We made up the name. We think it has a Quake-ah flay-vah to it. Boo-ya!

SARAH. “Friendly” was the Quaker part. You know, Friend-ly. Quakers refer to themselves as “Friends.” We are a Quaker school, after all.

JOE. We liked the phrase “a friendly reminder,” but needed to indicate that we were a group of actors that replayed stories. We mashed the two concepts together and first came up with “a friendly rewinder” and then Friendly Rewinders. That one stuck.

SARAH. So, what is Playback Theatre?

ALAN. It’s people talking about themselves.

LISA. Problem solving.

SARAH. Wordless communication.

JOE. Empathy.

NED. Community.

CARA. It’s a sharing of stories.

SARAH. You’re having a conversation with the audience. Kinda like a party, and the audience is a bunch of friends.

JOE. It’s also a way to feel what it’s like to be other people.

LISA. With humor and drama.

ALAN. It’s an art form that we use to be sensitive to other people’s feelings. It affects them and us.

NED. We’re acute to other people’s feelings.

LISA. It’s artistic.

CARA. Active listening.

SARAH. Your body has to learn to listen.

ALAN. There's a visible, palpable energy.

NED. Thinking on your feet.

LISA. And then there's silence.

JOE. You can feel the silence. That's where the stories come from.

(Music: "*Simple Gifts: Four Shaker Songs: No. 4*" (Brackett, 1848). Each actor picks up their chair, and turns it around with the back of it facing the audience. On the back of each chair is a placard with a letter on it, which is the same letter displayed on the back of each actors' script, see character information. Together, the letters spell out the word "silent." The actors pick up the chairs; carefully moving about the space while the backs of the chairs face the audience. They maneuver their chairs downstage, into a straight line. The letters have been reordered by the new arrangement of chairs, and now spell the word "listen." Actors sit, backs to audience, in silence. During this time, the artist enters to retrieve the canvas, and being to transform the actors' doodles into works of art. After a minute, or so, each actor stands and turns to face the audience when they speak. They sit back down after speaking.)

ALAN. Every school has their mechanism to instill values in people. Quaker philosophy – at this school ... it seems to work out. My old school wasn't particularly religious, although it was an Episcopal school. At this school we instill values through Quakerism.

JOE: I feel like Quakerism upholds a set of principles that are beneficial to everyone; like in our global community. It doesn't define a religion, but a way of life. It defines people as human beings. We care about our environment and the

community we live in. Simplicity, equality and peace are not just religious goals, but something all people should practice.

CARA. We go to meeting for worship once a week, and we do Quaker things, but we don't act like a Quaker school. I'm still figuring that one out.

SARAH. I agree with the principals of Quakerism. I'm really glad that I have grown up around them. I think they help create the environment that exists here. It's an environment where I feel safe. And it's a positive place. I think it helps.

LISA. I think that being a Quaker school is awesome, because it's not really about the religion. It's the ideas behind the religion. In the sense that everybody is special and everybody has a voice, and that kind of makes it a really good place to be. Everybody is treated with respect... and who they are – so it's awesome!

NED. I know a couple people of who don't think meeting for worship is Quaker. It's just that they don't enjoy the idea of meeting for worship in a high school setting. I find it really relaxing in the middle of the day. I personally enjoy it a lot.

(After the song has played, the actors continue to sit for a few moments of silence, until a school bell rings, and the actors shake hands. They improvise dialogue about getting ready for school, homework, and other activities, etc. A few actors stack and remove the chairs from the stage; others exit to bring on music stands. The stage manager enters to pick up the canvas and gives it to the artist located downstage left. Actors place their scripts on the music stands. The artist begins to paint the canvas, incorporating the actors' doodles into her impressions of the story. This continues until the end of the performance. The school bell rings again.)

JOE. School.

SARAH. Classes.

ALAN. Sports.

CARA. Friends.

LISA. Activities.

NED. Plays.

ALL. Homework!

JOE. OK, so chemistry and math are my favorite subjects. They have rules that you have to follow. I like it when rules apply - all the time. There aren't exceptions. It's not like one person can say two plus two equals four, and another person says two plus two equals six. You just have to know what kind of person you're dealing and figure it out. It's actually quite simple. I also like theatre, singing and the arts, because they let you say who you are, and let you determine who other people are. It's a way to feel what it's like to be other people.

SARAH. I like to sing and write music. Regina Spektor, pop, folk, I dunno, Ingrid Michelson. I really like chamber chorus, my a capella group, musicals, and plays -- - anything they'll let me in.

ALAN. I don't have any favorite subjects. Political science, debate – they really capture my interests. I also write for Horizon, the school newspaper. I'm writing about Apple. Since the release of the iPhone 5, there's been concern on why they cost so much, and why Apple has tumbled.

CARA. At school, there's this thing called Arts Guild that I really like doing. I play guitar and sing and make asinine comments while doing it. I like writing my own stuff. It's vocal and acoustic, and it might not have the nicest language.

LISA. I love history! It's Middle East, and it's relevant. I really like English this year, too. I take pottery as my art class. I love it. I'm in a class with a bunch of freshmen, so I feel like I'm teaching them a lot.

NED. Chemistry is kind of an explanation of how things work. I play soccer and run track. I find it good to do something after school. It builds community, and they're fun things that I enjoy.

(School bell rings and actors move to a different music stand.)

ALAN. In my 9th grade year it was hard to adjust. It sort of crumbled a little, and then I had my epiphany. I'm now a sophomore so I'm more efficient. As I become more efficient I add more clubs.

CARA. Academics are very challenging. I like English and History. Thompson, the English teacher, is kind of terrifying.

SARAH. I consider things beside my classes to be play, so I would say that I can balance things. I balance my social life in there, too. I mean, if I didn't do it here, I'd be doing it somewhere else, I suppose. This stuff is my free time. If I had other free time, I'd be practicing music, singing or writing. I'm a straight ally of the GLSBT, and I am in the LAS, Latin American Society. My father is Puerto Rican. I consider myself Latina.

JOE. At school, the classes are pretty challenging. The school inspires you to look inside yourself. To go inside yourself for answers - the school tries to get people to find that for themselves. There's a lot of independent thought. There seem to be a lot of people who are open-minded. I appreciate that a lot, but I feel that sometimes people think of themselves as so open-minded that they think they can't offend

someone else. They might think that it is an illegitimate offense. If you are truly open minded then you can accept it. They are surprised that they have offended.

Here's an example.

LISA (as Latin teacher). Students, let us continue translating the Aeneid. We left off at the section describing the different winds. Who remembers the name of the southwest wind?

CARA (as a student). I do! It's Africus.

NED (as an offending student). This must be an important subject for you. You, know, cuz you're, well, ah.., you know.

JOE. My culture and race are unrelated to Africa.

NED. Oh, whatever. I just thought ...

JOE. They won't accept that they have offended someone else. A lot of the time at school, people aren't offensive, however when they are, they are unwilling to accept it.

LISA. The material in school is just so challenging. I say that I take English, and somebody not from my school will ask...

ALAN. (As a student from another school) Do you take advanced English?

LISA. And I'm like "no", but my English is like your advanced English, and science we're like studying out of college text books. Math, we're doing things that are beyond what most students are doing in high school, that's like the normal. The normal baseline at this school seems to be far beyond that of any other school.

NED. I would have to say, if they changed the school day so that sports ended a little earlier that would be great. I have an hour and a half commute.

ALL. What time do you get home?

NED. I get home at eight-ish. Yesterday I got home early. I take the Metro to Metro

Center and then get a ride home. I've stopped taking Japanese lessons just because

I couldn't fit them in with wrestling. And, I'm on the verge of stopping voice lessons.

(School bell rings and actors switch places to another music stand.)

ALAN. I wasn't here for seventh and eighth grades, so I didn't take the course in

Playback Theatre or participate in Vertical Voices. Now, I'm doing Playback in

ninth and tenth grade. I got recommended to participate in Friendly Rewinders by

Sarah. I met Joe at a diversity conference a couple years ago when Vertical Voices

Playback performed there. Everyone at my old school was the white American. I

was the only diverse person there.

CARA. When I was in 4th grade, I saw a Playback show. I kept raising my hand to tell a

story. *(As her younger self, Cara raises her hand)* Pick me! Pick me! *(Beat)* Rats.

I never get picked. *(Back to reality)* My brother was in the group when he was in

eighth grade, and I took the seventh grade class and learned about Playback. I

didn't do Vertical Voices Playback when I was in eighth grade, but I got to watch

my brother do it. He knows that I'm involved with it. He thought it was kind of

odd that they're doing it in Upper School now.

NED (as Cara's brother). Yo, Cara! They're doing Playback in Upper School now?

(Sarcastically) What's that all about?

SARAH. I first experienced Playback Theatre when I was in Lower School. The Middle

School troupe came to perform. In seventh grade, I learned the Playback skills in

the Quakerism and the Arts class, and then participated in Vertical Voices as an eighth grader.

JOE. The only theatre I had seen since fourth grade was the “I am reciting lines” kind.

When I saw the middle school Playback troupe, I just thought it was cool. They took our stories and made little plays out of them.

LISA. I first learned of Playback in seventh grade drama class. I was in Vertical Voices Playback because my friends were in it. I really liked working and playing with other kids. It’s interesting because it’s improv. There’s no memorization. It’s different each time, and different people you’re working, too. I find it really cool.

NED. A friend of mine asked me to join the new Upper School Playback group.

SARAH. (As a friend) Hey, Ned, do you want to do something called Playback Theatre?

NED. I figured it would be something good to do. Friendly Rewinders in ninth grade was my first experience with Playback Theatre. I just hoped that I could learn it quickly.

JOE. Sarah and I started Friendly Rewinders Playback. We wanted to continue the work we did in Middle School with Vertical Voices.

JOE. We’re all sophomores in high school, or Upper School as we call it here, but the middle school drama teacher is the one who guides us with doing Playback.

ALAN. I’m a really pragmatic person. My whole idea is you find a problem, solve a problem, make a settlement. I’ve become more sensitive, in a sense, with Playback. Even just talking about people... You ask someone to share a moment, memory or story. People love talking about themselves. When you’re sensitive to other peoples’ feelings it actually affects them. I’ve read about this, it’s more heartfelt.

I'm all about self-improvement. I have an App that gives me a quote every week.

Some are really silly, like I wait a whole week and then I see...

JOE. (Voice of Alan's App) Hello, your feel-good quote for the week is "When one combines peanut butter and jelly, one gets a PB& J."

ALAN. Duh! Anyway, Playback is an art form that emphasizes and expresses shared values. It actually can be therapeutic.

CARA. Playback has made me become an active listener. You have to listen a lot. If you don't listen you can offend someone. There's interesting community with Playback, even though it's brief.

SARAH. I've been noticing Playback in other parts of my life. I take a step back, calm down and listen. I think dance helps me with playback. When you're walking through life, you don't really take notice of your body, but being onstage you are communicating with all parts of your body. Everyone can see it. Your body has to learn how to listen. There's problem solving in that moment of improvisation. How are we going to make this tableau look this way? How are we going to get out of this awkward moment with the teller? As one of the group organizers, there's a lot of manager stuff.

(The following is said in rapid fire.)

JOE. Sarah, where's the next rehearsal?

CARA. Do we have a show coming up?

LISA. Sarah, can we change the rehearsal time?

ALAN. What do we need to wear?

SARAH. It plagues me a lot. Most of the time there is respect on both sides. Not because I think that I'm better than them, it's because I want to see it work.

Learning how to lead without being in charge is a challenge. A balance I've been trying to figure out.

JOE. You learn to be empathetic. Understand what it's like to be in someone's shoes. It helps

bring a community together. If you can understand what it's like to be someone else, then you'll be able to help them with their problems, and have them in mind.

You can experience a wide range of characters, and test your emotional range. A play ties you into one character. In Playback, you're only one character for five to 10 minutes, and then you're quickly moving to other characters. You need to interpret a story, serve a story, and be open and ready.

(School bell. Transition to restaurant scene.)

HOST (ALAN). Table for ... two?

GUEST 1 (CARA). Yes, please.

HOST (ALAN). How's this over here?

GUEST 2 (SARAH). Excellent!

HOST (ALAN). And here are your menus. Your server will be here in just a moment.

GUEST 1 (CARA). Thank you.

GUEST 2 (SARAH). The selections look great. There's so much to pick from.

SERVER (JOE). Are you folks ready to order?

GUEST 1 (CARA). Yes, definitely.

GUEST 2 (SARAH). What can you tell us about the specials today?

SERVER (JOE). That all depends on your mood. If you're feeling a little adventurous you might want to jump right into a full story. However, I do recommend that you start out with one of the shorter forms.

GUEST 1 (CARA). Good idea. I'll have a pair.

SERVER (JOE). That's served with two contrasting feelings.

GUEST 1 (CARA). Hmmm. I would like to share a moment when I took a history exam despite the fact that I left all my notes and books at school the night before. I don't know how I passed, but I did. Whew!

SERVER (JOE). Hmmm. OK, that will be one pair, heavy on the frustration with a dash of relief.

GUEST 2 (SARAH). I hear your fluid sculptures are fantastic. What can you tell me about them?

SERVER (JOE). Presented on a bed of creativity, our fluid sculptures delightfully capture the essence of a personal memory no matter how mundane or magnificent.

GUEST 2 (SARAH). How's that served?

SERVER (JOE). All our fluid sculptures are served with movement, sound, music and the spoken word.

GUEST 2 (SARAH). Sounds delightful! Can you do one about a time when I was called into the principal's office?

SERVER (JOE). How would you like that done?

GUEST 2 (SARAH). I'm not sure. I thought I was in trouble, so I was pretty scared. I had never been called to the main office before. What would you recommend?

SERVER (JOE). We could pepper it with some fear, but we don't want to cover up any other feelings. What actually happened in the office?

GUEST 2 (SARAH). Much to my surprise, my principal presented me with a letter of commendation for a science project I worked on. I was rather surprised.

SERVER (JOE). Perfect. We'll baste it in astonishment to add some texture.

GUEST 2 (SARAH). Sounds delicious.

SERVER (JOE). And for your entree?

GUEST 1 (CARA). I had a late lunch, so I think I'd like something light. What can you tell me about this? (*Guest 1 points to menu.*)

SERVER (JOE). Oh, yes. Tableaus are tasty tidbits of memories presented in still pictures. Each served with a caption describing the event and your feelings.

GUEST 1 (CARA). Sounds good, and what about these?

SERVER (JOE). Narrative Vs are one of the chef's specialties. Moments are reflected in visual and vocal echoes.

GUEST 1 (CARA). I'll have that.

SERVER (JOE). A very good choice.

GUEST 2 (SARAH). I'm eager to try one of your stories. How are they prepared?

SERVER (JOE). The chef prepares our stories table side. The elements of the dish are selected by you, and each morsel is accompanied by an array of feelings and moods in a lovely vignette that capture the essence of your experience.

GUEST 2 (SARAH). I have a story that I'd love to see replayed. Does it take long?

SERVER (JOE). We take great care with each story; paying particular attention to relationships, friendships, the individual, and the collective. We don't rush the process, because we want you to savor every moment.

GUEST 2 (SARAH). I'm up for it.

SERVER (JOE). Perfect. Would you like anything for dessert?

GUEST 1 (CARA). The last time I was here I had a collage. Do you still serve those?

SERVER (JOE). That's our signature dessert, and the perfect way to complete your meal.

GUEST 2 (SARAH). What's in it? I don't want anything too filling.

SERVER (JOE). We replay highlights from your dining experience and present them in succulent little tidbits for all to enjoy. It's big enough for the two of you to share, and they're calorie free!

GUEST 2 (SARAH). (*To Guest 1*) Oh, I can't resist that! How about you?

GUEST 1 (CARA). That's why we're here, right? We'll split a collage.

SERVER (JOE). Fantastic, I'll be right back with your first course.

(School bell rings and actors exchange places.)

LISA. Playback helps with acting in general, and you can't be distracted. When conducting a story you have to be engaged - you have to be respectful, it's a productive thing. It's fun. I like hearing stories, I like acting out stories. Whenever I tell someone I'm in a Playback troupe, I have to explain. I'm just in the kid Playback troupe, which sometimes has the tendency to be about comedy. I'm not a funny person. I'm not really good at that. I had to find what I can do for people to

enjoy watching. I don't want to be a groaner in the back. I get really hyped up conducting enactments. It's like the top thing for me.

NED. Playback makes you think on your feet, communication skills, and improvising.

Basically, it helps you manage yourself in situations when you have little time to think, and a lot to do. Well, like when you have a lot to get done in a short amount of time, it helps you get things done. When you're performing, you have to come up with something to do, in a quick amount of time. Learning this type of theatre has been fun.

ALAN. Playback's sustainable because it's taught in Middle School. But because it's done in Middle School, it's seen like a child thing.

JOE. (As a condescending high school student) Why are you doing Playback in high school? That's just a kid thing. Shouldn't you be working on a cure for cancer or something more useful? Isn't there another club that will look better on your college resume?

ALAN. In our school, they teach everyone Playback in seventh grade, if they went to Middle School. Not me. So, this club needs to educate people. I basically got a crash course when we had this rehearsal thing. I hung out with a couple kids in the group, and they shared that stuff with me.

SARAH. OK, Alan, now what was that form called?

ALAN. A fluid sculpture.

SARAH. And when does someone come up to sit in the teller's chair?

ALAN. For an enactment. Isn't that when the conductor helps the teller cast the story?

SARAH. Cor-rect! A-plus, Alan!

CARA. Breaking out in the Upper School has been a challenge. I think it needs to be more special. When it becomes an obligation it can become a nuisance. When we performed at the festival on campus last fall, my dad was like...

JOE. (As Cara's father) Cara, why do you need to go to this?

CARA. I had to explain to him why I did this, people were counting on me. I really enjoyed the experience. It was something that I really needed to do.

SARAH. The most important thing is to stay calm. People will respect you and follow you, if you're comfortable with yourself. And use the things you learn from Playback in forming your group. Be flexible, but have a system to fall back on. You have to be confident, and treat the audience like their friends of yours. I want to explain this thing that I love to them. You are inviting people to a party. It's a good feeling being a host of that party. You're just having a conversation with them. To be an audience member you feel special.

JOE. Two years from now, I'd like Friendly Rewinders to be something that people know about. When I go to middle school and ask what Vertical Voices is, they know what that is. I'd like the same set-up in Upper School. We would need more time – to be around. We just started.

JOE. (*As a top-secret spy giving orders for the next mission*) OK, guys, our mission, should we decide to accept it, is to form a Playback Theatre troupe in the Upper School! We'll call ourselves Friendly Rewinders. As usual, should any of us in our group get overscheduled; we will not disavow you or any knowledge of your existence. Instead, we'll make adjustments from within the company. This performance will begin in 60 seconds. Good luck.

(The theme song from “Mission Impossible” plays. Music stands are removed from the stage. Actors efficiently set up for a Playback performance. Everything goes in its place, including the conductor’s and teller’s chairs, actors’ boxes, musician/Foley table, and fabric tree. Actors sit on their respective boxes: Lisa as conductor, Sarah and Alan as musicians, Joe, Cara, and Ned as actors. When the music ends, Lisa stands and gestures for Ava to come from the audience to the stage. She escorts Ava to the teller’s chair.)

AVA. I volunteered to share my story. Lisa invited me to come up to the stage. I felt my story should be told. I wanted to see where the group would take me.

LISA. Could you tell us your name, please?

AVA. My name is Ava.

LISA. *(To audience)* Ava’s story was something I had never conducted before. *(To Ava)* How old are you in the story, Ava?

AVA. I was around 15 or 16 years old. I had just started taking guitar lessons.

LISA. *(To audience)* I found that being supportive and letting the teller, Ava, talk helped. If someone has raised their hands they’re going to tell their story. The teller is here, the conductor is here, the audience is here, the conductor is a protector. *(To Ava)* You can tell your story, because you’re safe. *(To audience)* The theme that emerged that evening was experiences from childhood. Ava started taking guitar lessons, when her guitar teacher started making inappropriate advances toward her. She felt very uncomfortable, so she quit guitar.

AVA. I came up with an excuse to quit and never really talked about it. I told my parents that I wanted to spend more time practicing piano instead.

LISA. It was just scary. I was generally nervous, because I wanted to protect Ava, and she was twice my age. I was really nervous, because there was no comedy. I was worried that the actors were going to mess it up. I play guitar, like her. She was about 15 or 16 years old, like me. It was scary, but I was not like, you know emotionally scarred. I was proud of our work.

ALAN. (*Stands, addresses Ava*) I was watching you, Ava. I was a musician for your story. I have no idea why you shared the story. I can only guess. It definitely affected the people in the audience. There was a visible, palpable energy change. They could see your face and your expressions. I felt it affected John, one of the performers, too. He was the guitar teacher. He couldn't be bad. He is such a nice person. He was like shy about it. I feel like after you shared the story, you released it. It sat with us like the next day. I was like shivering, I was shaking.

AVA. The performance had a great impact on me. It's heart-warming to know that my story had an impact on the troupe, too.

CARA. (*Stand, address Ava*) Ava, your story was a surprise. Up until that point, the stories I replayed in Playback made people laugh. I guess because I took a psychodrama course at the festival the day before I was prepared.

LISA. (*To Ava*) What about the performance up to that point made you feel comfortable enough to share that story?

AVA. (*To Lisa*) I was convinced of your intentions to honor the stories instead of misrepresenting them or mocking them. I felt you guys were emotionally mature enough to handle a deeper and more complex story than what had been previously told. The actor playing me showed me an alternative course of action that I could

have taken that would have changed the offender-victim dynamics: instead of keeping silent the whole time, I could have stood up and said this was not okay. This is something that I am still in the process of learning - to set boundaries and to be able to say no.

SARAH. *(To audience)* I remember getting worried listening to Ava's story. If you think about it visually, it's like something that was sticking out of you, and you can yank it out in many different ways. *(Sarah crosses the stage to remove a pretend dagger from the back of Ava, throws it over her shoulder, and then consoles Ava, placing her palm on her shoulder.)* We established a connection with you, Ava. Most of the stories before yours had elements of humor. I felt like this story was a test. We listened to our conductor. I was worried for her, but it worked. Here I am playing music, and I got to witness everything you said. I was worried for you. I got to participate in what we did for you. I thought it went well.

AVA. This mild sexual harassment happened to me when I was your age, and I wanted to bring up that issue for you to think about. I also remember that some of the previous stories at the performance were about how parents limited their kids' freedom, and I wanted to show it with this story from a parents' perspective -- that there is reason for parents to worry about their kids' safety. And in fact, finding the balance between a child's freedom and his or her safety is an extremely difficult challenge that every parent has to face.

JOE. *(Stands.)* That was the first time that I had encountered a serious story. I had never done anything like that before. Ava, your story had such a different tone. You selected me to play you, the teller's actor. You trusted us, and that feels good to

know that we were trusted. We could sense that it was something that shouldn't be taking in a funny way. We could feel by the way you were telling her story that it was a very uncomfortable experience for you. It was something that should be treated with dignity and respect. Everyone should be prepared for serious stories. I do think high school students can take on serious students. I think when you listen to the tone and the circumstances of any story, it can be replayed appropriately.

AVA. (*To Joe*) Joe, you showed me an alternative course of action that I could have taken that would have changed the offender-victim dynamics: instead of keeping silent the whole time, I could have stood up and said this was not okay. This is something that I am still in the process of learning: to set boundaries and to be able to say no. The portrayal of the guitar teacher was fabulous. Instead of portraying a creepy old man, which is the image that I had in my memory about my guitar teacher, the actor embodied the loneliness and desire for connection beneath the teacher's behavior. It was a beautiful moment of "humanization of a monster," which I think is critical for the Playback of trauma stories.

NED. (*To audience*) We don't know as much about the world as adults do, that leaves things to our interpretation - not to strict reality. I think it's interesting to have high school students do Playback, like that story about Ava and her guitar teacher. I was mildly anxious. I was sorry that she had to go through this thing. It was blatantly obvious that Ava was still uncomfortable with the story. After the story, Ava seemed content, and more at peace. She stopped fidgeting, and you looked happy. We took the story seriously. High school students are acute to other people's

emotions, and with the parts we didn't understand fully, we can interpret them as we saw fit.

LISA. Some adults don't think kids can do Playback. We can, and we did. Thank you,

Ava. (*Lisa escorts Ava back to her seat in the audience.*)

AVA. Thank you.

SARAH. (*She waits for Ava to sit.*) I think we can do more serious stories.

NED. Everyone deserves a chance to be heard.

LISA. Vertical Voices Playback in Middle School is just a flash in the pan.

JOE. People change a lot; they mature from middle school to high school.

ALAN. And new Upper School kids can join people who are already doing it.

CARA. There are people who are artistic; they are just not in that top tier where they get roles in the school plays.

NED. Playback doesn't need to be selective in the Upper School.

LISA. Otherwise, I wouldn't be in it.

JOE. Learn the forms; find the people who are willing to do Playback, and willing to commit to it. Find people who will respect other people. If you perform only for your school, or only for one group of people, it kind of gets boring after a while.

LISA. When you perform outside of school, there are stories that you didn't a. know, or b. from people who weren't in your life. Performing for people who are different from you is important.

NED. Friendly Rewinders needs to recruit rising Vertical Voices performers going to Upper School. Eventually, it's going to be easier because more Upper school students will be doing Playback.

CARA. Get your friends into it first. Focus on the things that each people in your troupe are good at. If someone's good at pairs, then have them do that.

ALAN. It's difficult to start a troupe, but it can be done. We're the proof!

JOE. It is a balancing act though, there's school,

SARAH. And homework,

CARA. And friends,

ALAN. And sports,

NED. And commuting.

LISA. But it does provide people with a voice to share how they feel, and that's important. Playback is powerful. *(She walks downstage right, and displays the letter "L" on the back of her script).*

SARAH. Playback is selfless and celebrates everyone involved *(Sarah stands to the left of Lisa and displays the letter "I" on the back of her script).*

JOE. Playback is a theatre of the human condition *(Joe stands to the left of Sarah and displays the letter "S").*

NED. Playback is thinking on your feet *(Ned stands to the left of Joe and displays the letter "T").*

ALAN. Playback is heartfelt *(Alan stands to the left of Ned and displays the letter "E").*

CARA. Playback is non-judgmental *(Cara stands to the left of Alan and displays the letter "N").*

SARAH. All you need to do is listen.

(Actors display to the audience their letter on the back of their script, which reads "listen.")

JOE. And to listen, you need ... to be (*Actors reorganize themselves onstage to spell out the word “silent” – in this order: Joe, Sarah, Lisa, Alan, Cara, and Ned.*)

ALL. (*In a stage whisper*) Silent (*actors move their placards to cover their faces.*)

(*At this point, the artist returns to the stage for the reveal of her finished painting. She is met by the director and they spend a few moments discussing the piece.*)

Epilogue

(*Music: Crowd noises, as if at a race track.*)

ANNOUNCER. It'll be heavy going at Friends school today, as the end of the school year wraps up. Progress may be slow, but don't count out any unexpected surprises, as is always the case at this high school. Although there are no odds-on favorites, we certainly have a group of very busy, versatile, and diverse sophomores. It's another exciting day in Playback Theatre history! The flag is raised... and they're off!

(*Music: “William Tell Overture Finale” plays. Actors throw their placards in the air and begin a slow motion race, in place while miming what the Announcer is saying.*)

ANNOUNCER. Mighty Joe, cell phone in hand, can already be seen checking his email, while simultaneously making a post to his Facebook page! Remarkable! His multitasking abilities are top-notch! Have you ever seen such dexterity? Oh! Singing Sarah fumbles down the hallway and drops her backpack, but that doesn't seem to faze her, because she's already picked it up, and regained her footing with a fancy little two-step. Must be all that time she spends in the dance studio. What's this? Courageous Cara, the Marilyn Manson fan with guitar in hand, continues to make snarky comments at the monthly school arts guild shows. Outstanding! Not

too far away is Lucky Lisa who plays on two field hockey teams, one in school and the other a club team. Talk about stamina! Despite his often two-hour commute to and from school Ned Nicely manages to participate on the wrestling team, sing in a band, and have an interest in Japanese culture. That's a packed schedule for any sophomore! Awesome Alan has just hit his stride taking in all that he can in high school: debate, political science, theatre, giving tours for Admissions, and co-managing basketball with Mighty Joe! Can this be happening? Are my eyes playing tricks on me? What in the world? Have you seen the likes of this? All students have marked their strides together! They're going to do this together. Remarkable! Working as an ensemble, assigning the roles of actors, musicians, and conductors just like the adults, the performers cross the finish line as a group. It looks like, yes, teenagers are caring storytellers and story listeners. Friendly Rewinders Playback Theatre wins!



Painting created during performance of "The Balancing Act" (Johnson, 2013).

APPENDIX C

Informed Consent Form

Keeping the Peace: Playback Theatre with Adolescents

Principal Investigator: Tim Reagan, (301)221-3193, treagan@lesley.edu

Co-researcher: Dr. Nisha Sajnani, PhD, RDT-BCT, Associate Professor, Coordinator, Drama Therapy, Expressive Therapies PhD Program at Lesley University, nsajnani@lesley.edu.

You are being asked to volunteer in this study to assist in my doctoral research on Playback Theatre with youth in the Keep the Peace Leadership Program at Manhattanville College. The purpose of the study is to examine how adolescents take on the leadership roles during training, rehearsing, and performing Playback Theatre that addresses bullying in your lives and communities.

You will be asked to complete the forms of bullying scale (Cross, Dooley, Shaw, Waters, & Zubrick, 2013) at the first meeting of KPLP. Sample questions on the survey include:

1. Have you ever been bullied (including cyber bullying) by one or more people?
2. Have you bullied (or cyber bullied) another person(s) on your own or in a group?

Results from the survey will be shared with middle school students at the Playback performance upon completion of the program.

You will also be interviewed about personal, background information that may significant events in your life, especially as they relate to your leading the KPLP workshops with teenagers. The session will be 30-45 minutes in length; take place at Manhattanville College in an office with window or semi-private area, and will be audio taped. If you create drawings, they will be captured on digital camera. Sample interview questions include:

1. How long have you been a student at Manhattanville College, or working at your place of employment?
2. What are your views/opinions on the Forms of Bullying Scale?
3. What engages you?
4. Are there things that disinterest you?
5. Do you participate in activities outside of school or work?
6. Do you have time to balance both work and play?
7. How do you spend your free time?
8. When did you first experience Playback?
9. Do you find Playback to be interesting? If so, explain.
10. What skills do you gain from participating in Playback?
11. What has been really good about participating in Playback?
12. What have been some of the challenges faced while participating in Playback?
13. Do you have any desire to continue working with Playback? With youth and Playback?
14. What kind of impact does Playback have on bullying?
15. What is your impression of the Keep the Peace Leadership Program?

You will be personally interacting with only me, Tim Reagan, as the principal researcher.

This research project is anticipated to be finished by approximately May 24, 2014.

I, (print name) _____, consent to participate in
to participate in a study on Keep the Peace: Playback Theatre Leadership with youth at
Manhattanville College, Purchase, NY.

I understand that:

- I am volunteering to participate in personal interviews involving Playback Theatre with youth at Manhattanville College.
- Sessions will be audiotaped.
- My identity will be protected.
- Session materials, including reports, drawings, or audiotapes will be kept confidential and used anonymously only for purposes of supervision, presentation and/or publication.
- The sessions will include verbal discussion about my life, school, work, rehearsals, trainings, and performances by the Playback ensemble formed at Keep the Peace Leadership Program (KPLP).
- The session may bring up feelings, thoughts, and memories. Therefore, possible emotional reactions are to be expected, however, I am free to end the session at any time. If I find that I have severe distress, I will be provided with resources and referrals to assist me, and will not lose any benefits that I might otherwise gain by staying in the study. Safeguards for experiencing discomfort or crisis will include referrals to the following counseling agencies in the area:
 - Westchester Center for Behavior Therapy, 77 Tarrytown Road,
White Plains, New York, 10607, Phone: (914)302-5207
 - Westchester Counseling Center, 3 Old Mamaroneck Rd, White Plains, NY
10605, Phone: (914) 761-9038.
- This study will not necessarily provide any benefits to me. However, I may experience increased self-knowledge and other personal insights that I may be able

to use in my daily life. The results of the study may also help to increase public and professional awareness of the impact of Playback Theatre with adolescents.

- The audio recordings, pictures, and transcripts will be kept on a password protected computer and in a locked file cabinet in the investigator's possession for possible future use. However, this information will not be used in any future study without my written consent.
- The investigator/therapist is ethically bound to report to the appropriate party any criminal intent or potential harm to self.
- I may choose to withdraw from the study at any time with no negative consequences.

Confidentiality, Privacy and Anonymity:

All material and records generated by me during this investigation will remain confidential, which the investigator will keep private to the extent allowed by law. The investigator will use pseudonym identifiers rather than my name on study records. My name and other facts that might identify him/her will not appear when the study or publish its results.

If I have questions about the study, I can contact Tim Reagan at (301)221-3193, Hannah Fox (914-323-3169), or Tim's advisor Dr. Nisha Sajnani, PhD, RDT-BCT, Assistant Professor, Coordinator, Drama Therapy/Psychodrama, Expressive Therapies PhD Program at (617)349-8689, or the Lesley University Human Subjects Committee Co-Chairs (see below). You will be given a copy of this consent form to keep.

There is a Standing Committee for Human Subjects in Research at Lesley University to which complaints or problems concerning any research project may, and should, be reported if they arise. Contact the Committee Co-Chairs Drs. Terry Keeney (tkeeney@lesley.edu) or Robyn Cruz (rcruz@lesley.edu) at Lesley University, 29 Everett Street, Cambridge Massachusetts, 02138.

a) Investigator's Signature:

Date	Investigator's Signature	Print Name
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b) Subject's Signature:

I am 18 years of age or older. The nature and purpose of this research have been satisfactorily explained to me and I agree to become a participant in the study as described above. I understand that I am free to discontinue participation at any time if I so choose and that the investigator will gladly answer any questions that arise during the course of the research.

Date	Subject's Signature	Print Name
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APPENDIX D

Parent Informed Consent Form for Minors

Keep the Peace Leadership Program

Principal Investigator: Timothy J. Reagan, (301)221-3193, treagan@lesley.edu

Manhattanville College Sponsor: Hannah Fox, hannahkfox@gmail.com

Lesley University Advisor: Nisha Sajnani, PhD, RDT-BCT, Associate Professor,
Coordinator, Drama Therapy, Expressive Therapies PhD Program, nsajnani@lesley.edu

Your child is being asked to volunteer in this study to assist in Tim Reagan's doctoral research on Keep the Peace Leadership Program (KPLP) at Manhattanville College, Purchase, NY. The purpose of the study is to examine how students take on the leadership roles during training, rehearsing, and performing Playback Theatre in a program that addresses issues of bullying.

Your child will complete the forms of bullying scale (Cross, Dooley, Shaw, Waters, & Zubrick, 2013) at the first Playback session, and then be interviewed at one to two points during the duration of KPLP about personal, social, and emotional information as they pertain bullying issues. Interview sessions will be 30-45 minutes in length, take place at Manhattanville College in an office with a window or semi-private area, and will be audio taped. If drawings are made, they will be captured on digital camera. There will no videotaping. Your child will also be observed during the KPLP sessions by the investigator.

Your child will be personally interacting with only Tim Reagan as the principal researcher of this project, which is anticipated to be finished by approximately May 31, 2014.

I, (print parent name) _____, give consent for my child (print child's name) _____

to participate in a study on Keep the Peace Playback Leadership with youth at Manhattanville College, Purchase, NY.

I understand that:

- My child is volunteering to participate in personal interviews involving Playback Theatre at Manhattanville College.
- Sessions will be audiotaped.
- My child's identity will be protected.
- Session materials, including reports, drawings, and audiotapes will be kept confidential and used anonymously only, for purposes of supervision, presentation and/or publication.
- The sessions will include verbal discussion about my child's present life, school, rehearsals, trainings, and performances by the Playback ensemble formed at Keep the Peace Leadership Program (KPLP).
- Interviews may bring up feelings, thoughts, and memories. Therefore, possible emotional reactions are to be expected, however, my child is free to end the session at any time. If my child finds that s/he has severe distress, I/my child will be provided with resources and referrals for assistance, and will not lose any benefits that I might otherwise gain by staying in the study. Safeguards for students experiencing

discomfort or crisis will include referrals to the following counseling agencies in the area:

Westchester Center for Behavior Therapy, 77 Tarrytown Road,

White Plains, New York, 10607, Phone: (914)302-5207 – or -

Westchester Counseling Center, 3 Old Mamaroneck Rd, White Plains, NY

10605, Phone: (914) 761-9038.

- This study will not necessarily provide any benefits to my child. However, my child may experience increased self-knowledge and other personal insights that s/he may be able to use in my daily life. The results of the study may also help to increase public and professional awareness of the impact of Playback Theatre with adolescents.
- The audio recordings, pictures, and transcripts will be kept in a locked file cabinet in the investigator's possession for possible future use. However, this information will not be used in any future study without my written consent.
- The investigator is ethically bound to report to the appropriate party any criminal intent or potential harm to self.
- My child may choose to withdraw from the study at any time with no negative consequences.
- My child will complete the forms of bullying scale (Cross, Dooley, Shaw, Waters, & Zubrick, 2013) at the first meeting. Sample questions on the survey include:
 1. How often have you been bullied (including cyber bullying) by one or more young people in the following ways?

2. How often have you bullied (or cyber bullied) another young person(s) in the following ways (on your own or in a group)?

■ Sample interview questions may include:

1. How long have you been a student at your school?
1. What are your views/opinions on the Forms of Bullying Scale?
2. Do you have any favorite subjects or activities that you like to do at school?
3. What engages you at school?
4. Are there things that disinterest you?
5. What types of activities are you involved with both inside and outside of school?
6. Are you on any sports teams or do you participate in any arts groups or clubs?
If so, what are they, and why do you participate with these groups?
7. Do you have time to balance both work and play while being a high school student?
8. How do you spend your free time?
9. When did you first experience Playback?
10. Do you find Playback to be interesting? If so, explain.
11. What skills do you gain from participating in Playback?
12. What has been really good about participating in Playback?
13. What have been some of the challenges faced while participating in Playback?
14. Do you have any desire to continue working with Playback?
15. What kind of impact does Playback have on bullying?
16. Could Playback help to reduce bullying? If so, explain.

17. What Playback role do you enjoy most? Conductor? Actor? Musician?

Teller?

Reference: Cross, D., Dooley, J., Shaw, T., Waters, S., and Zubrick, S. (June 2013). Bullying Scale (FBS): Validity and reliability estimates for a measure of bullying victimization and perpetration in adolescence. *Psychological Assessment*. Advance online publication. Doi. 10.1037/a0032955, 1-13.

The Institutional Review Board (IRB) at Manhattanville College has approved the recruitment of participants for this study. If you have any questions or concerns, please contact the IRB at irb@mville.edu or call the chair of the IRB, George Schreer, at 914-323-7172.

There is a Standing Committee for Human Subjects in Research at Lesley University to which complaints or problems concerning any research project may, and should, be reported if they arise. Contact the Committee Co-Chairs Drs. Terry Keeney (tkeeney@lesley.edu) or Robyn Cruz (rcruz@lesley.edu) at Lesley University, 29 Everett Street, Cambridge Massachusetts, 02138.

Confidentiality, Privacy and Anonymity:

All material and records generated by my child for this investigation will remain confidential, which the investigator will keep private to the extent allowed by law. The investigator will use pseudonym identifiers rather than your child's name on study records. My child's name and other facts that might identify him/her will not appear when the study or publish its results.

If for some reason my child does not wish personal material and records to remain confidential, I may specifically authorize the use of material that would identify my child

as a subject in the experiment. I can contact Tim Reagan at (301)221-3193, Hannah Fox (914-323-3169), or Tim's advisor Dr. Nisha Sajnani, PhD, RDT-BCT, Assistant Professor, Coordinator, Drama Therapy/Psychotherapy, Expressive Therapies PhD Program at (617)349-8689, or the Lesley University Human Subjects Committee Co-Chairs (see below). You will be given a copy of this consent form to keep.

I am 18 years of age or older. The nature and purpose of this research have been satisfactorily explained to me and my child. I agree for my child to become a participant in the study as described above. I understand that my child is free to discontinue participation at any time if I so choose and that the investigator will gladly answer any questions that arise during the course of the research.

a) Investigator's Signature:

Date	Investigator's Signature	Print Name
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b) Parent Signature:

Date	Parent Signature	Print Name
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APPENDIX E

KPLP Recruitment Flyer



Special opportunity

for students in *Keep the Peace Leadership Program (KPLP)* at Manhattanville College

What: Research study on Playback Theatre with teens.

Where: Manhattanville College – you can do it while participating in KPLP.

What's involved:

During KPLP, student research participants complete a survey on forms of bullying, participate in session observations, and are interviewed by the researcher, Tim Reagan, a doctoral candidate at Lesley University in Cambridge, MA.

How do I sign up? See below.
Note: All the information about the study is the Parent Informed Consent Form.

If you're interested in participating in this research study at the same time as KPLP, have your parent sign the Informed Consent Form, which describes the study in detail. Bring the signed form with you to the first KPLP session at Manhattanville College. For more information, have your parent contact the principal investigator, Tim Reagan, at (202)537-2454.

APPENDIX F

Forms of Bullying Scale (Cross, Dooley, Shaw, Waters, and Zubrick, June 2013)

Today's date _____

Student name	School	Age	Current grade
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Please indicate with a ✓ the following classifications:

Gender: Female ☐ Male ☐

Ethnicity: Black ☐ White ☐ Asian ☐ Latino ☐

Multi-racial ☐ Other ☐ _____

Please read the following information on bullying carefully.

Bullying is when one or more of the following things happen **AGAIN** and **AGAIN** to someone who finds it hard to stop it from happening again. Bullying is when a person or a group of people offline or online (mobile phone or Internet):

- Make fun of / tease someone in a mean and hurtful way



- Tell lies or spread nasty rumours about someone to try to make others not like him/her



- Leave someone out on purpose or not allow him/her to join in



- Hit, kick or push someone around



Bullying is when one or more of the following things happen AGAIN and AGAIN to someone who finds it hard to stop it from happening again. Bullying is when a person or a group of people offline or online (mobile phone or Internet):

- Deliberately damage, destroy or steal someone's things



- Threaten or make someone feel afraid of getting hurt



It is NOT bullying when:

- teasing is done in a friendly, playful way



- two people who are as strong as each other argue or fight.



Cyber bullying is bullying using a mobile phone and/or the Internet e.g. when a person:

- Is sent nasty or threatening emails or messages on the Internet or their mobile phone
- Has mean or nasty comments or pictures about them sent to websites e.g. MySpace; Facebook; MSN or to other students' mobile phones
- Is deliberately ignored or left out of things over the Internet
- Has someone else pretend to be them online to hurt them

Cyber bullying can happen through text messages/pictures/video-clips/emails etc being sent to you, but also when these things are sent to others, about you.



1. How often have you been bullied (INCLUDING cyber bullying) by one or more young people in the following ways? (Please circle **ONE NUMBER** for each statement)

		This did not happen to me	Once or twice	Every few weeks	About once a week	Several times a week or more
a.	I was TEASED in nasty ways	1	2	3	4	5
b.	SECRETS were told about me to others to hurt me	1	2	3	4	5
c.	I was hurt by someone trying to BREAK UP A FRIENDSHIP	1	2	3	4	5
d.	I was MADE TO FEEL AFRAID by what someone said he/she would do to me	1	2	3	4	5
e.	I was deliberately HURT PHYSICALLY by someone and/or by a group GANGING UP on me	1	2	3	4	5
f.	I was CALLED NAMES in nasty ways	1	2	3	4	5
g.	Someone told me he/she WOULDN'T LIKE ME UNLESS I DID what he/she said	1	2	3	4	5
h.	My THINGS were deliberately DAMAGED, DESTROYED or STOLEN	1	2	3	4	5
i.	Others tried to hurt me by LEAVING ME OUT of a group or NOT TALKING TO ME	1	2	3	4	5
j.	LIES were told and/or FALSE RUMOURS spread about me by someone, to make my friends or others NOT LIKE me	1	2	3	4	5

How often have you bullied (or cyber bullied) another young person(s) in the following ways (on your own or in a group)? *(Please circle **ONE NUMBER** for each statement)*

		I did not do this	Once or twice	Every few weeks	About once a week	Several times a week or more
a.	I TEASED someone in nasty ways	1	2	3	4	5
b.	I told SECRETS about someone to others to deliberately HURT him/her	1	2	3	4	5
c.	I hurt someone by trying to BREAK UP A FRIENDSHIP they had	1	2	3	4	5
d.	I deliberately FRIGHTENED or THREATENED someone	1	2	3	4	5
e.	I deliberately PHYSICALLY HURT or GANGED UP on someone	1	2	3	4	5
f.	I CALLED someone NAMES in nasty ways	1	2	3	4	5
g.	I told someone I would NOT LIKE THEM UNLESS THEY DID what I said	1	2	3	4	5
h.	I deliberately DAMAGED, DESTROYED and/or STOLE someone's things	1	2	3	4	5
i.	I tried to hurt someone by LEAVING THEM OUT of a group or by NOT TALKING to them	1	2	3	4	5
j.	I told LIES and/or spread FALSE RUMOURS about someone, to make their friends or others NOT LIKE them	1	2	3	4	5

FBS permission granted Sunday, 6 October 2013

Hi Tim

You may use the FBS scale for your dissertation research. Please ensure you acknowledge the source of the scale by citing our paper in Psychological Assessment.

I have attached the scales, the definition and the illustrations we used. If you use the illustrations, it is important that you ensure they are appropriate to the population you are sampling. The simplest way of scoring the items is 0 to 4 and calculating a mean or total score.

Regards

Thérèse

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Information on the CHPRC can be accessed at: <http://chprc.ecu.edu.au/>

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